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Phonography

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1860

The Manual of Phonography.

By Benn Pitman.

Phonographic Institute,
Cincinnati, O.



Education

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PREFACE.

The INTRODUCTION to this work contains a sketch of the growth of the Pictorial representation of Thought, and the subsequent Alphabetic representation of Speech.

The PHILOSOPHY OF SPEECH, commencing on page 22, explains the functions of the vocal and articulating organs, and an attempt is made to present a satisfactory arrangement and nomenclature of the sounds of speech.

The EXPLANATION OF PHONOGRAPHY commences on page 31. The student who desires simply to acquaint himself with a brief and legible system of shorthand writing, may commence at this page.

The PHONOGRAPHIC SYSTEM, it is believed, is presented in an orderly sequence of Explanations and Exercises. The student's rule should be, first, to read the letter press explanations; next, to read and afterwards to write the Phonographic Exercises on the opposite page: and then to test his acquaintance with that part of the system under consideration, by writing the corresponding lesson from the Writing Exercises. The Writing Exercises, commencing on page 105, must not be neglected by the student who desires to fully master the art.

The Tabular arrangement of the System, Logographs, etc., commencing on page 90, is intended for reference, when the student, having ceased *copying*, begins to write exercises from his acquired knowledge of the art.

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INTRODUCTION.

Speech. The intellect of man and his gregariousness render the possession of an easy, rapid means of communicating thought, a necessity of his existence. This necessity, however, is not more significant of his superiority over the remainder of the animal creation, than is the wonderful mechanism by which the need is supplied,—an articulating vocal organism. Though the voice of man is surpassed in power by that of many brutes, and in sweetness by the delicate pipes of the majority of the feathered creation; in variety and range it is approached by none; and in no animal, save man, can a power of clear, distinct articulation be found. What a blessing this gift which man daily uses with so little heed, really is to him, they only can tell, who, for any lengthened period, have been deprived of its exercise. Greatest, next to the breath of life, of all God's provisions for man, is Speech. Whether the articulating and vocal organism of man was first exercised upon a language ready made for his use, or whether he was left to construct one by successive and repeated imitations of the innumerable sounds which the great Mother Nature peals from her boundless organ, is a question that has long afforded food for speculation to the philosopher and the antiquarian; but the origin of language,

like the origin of all the other inherent powers of man, must ever remain the subject of theory and conjecture, beyond demonstration, and certain only to the eye of Faith.

Visual Symbols of Thought. The use of speech, as a medium of communication between man and man, is necessarily confined to those who are within the reach of each other's voices; but as with speech came the expansion of thought, and as that expansion increased man's necessities, it was soon found that a mode of intercommunication was needed which would reach the distant, in time or in place. The absent husband who needed to send or to receive tidings from his home, the legislator who wished to perpetuate the wise decrees he had framed, the poet who burned to have the inspirations of the Gods transmitted to posterity, the warrior who had orders to forward,—all needed some more durable and farther-reaching means of transmission for thought than the limited power of the vocal organs could supply. Thus, from the civilization which speech bestowed, grew the imperative necessity for visual representations of thought.

If we may surmise from the misty records of antiquity, the warrior, probably, was the first who employed a symbol to represent a thought. The pride of triumph, or the straits of distress would soon frame a sign of their own existence. A flag, a piece of armor, any object might be, and was, used as a representative of thought, and with a judgment and adaptation which, at times, were truly beautiful. Few have forgotten how the hero of Koordistan summoned his followers to the field by the circulation, from tent to tent, of the arrows of his quiver: each arrow represented his need of five thousand horsemen; his quiver itself was a call to twice that

number; and his bow was the signal that gathered to the field the mighty host that conquered the "City of the Prophets."

The beacon-fire that threw its glare from the lofty peak for miles upon the plain below, and invoked an injured people to free their land from a foreign yoke, is one of those modes of writing not altogether discontinued even in our own day. Often does its use in Eastern warfare recall the stirring lines of the lexicographer.

> "From hill to hill the beacon's rousing blaze
> Spreads wide the hope of plunder and of praise;
> The fierce Croatian, and the wild Hussar,
> With all the sons of ravage crowd the war."

The gay bunting streaming from the mast head, has been made to convey thought with a distinctness and accuracy almost equal to speech itself; and the arms of the spider-like telegraph have conveyed from the Straits of Dover to the Pyrenees, news that affected the fate of Europe.

Hieroglyphics. But the use of these national symbols could never come within the reach of individual necessities: they could not even satisfy the more subtle wants of that ruling portion of mankind in the olden time, the priest or the law maker. Something was needed by the private individual that could travel far without publicity; the priest required some means of symbolizing to his order the mysteries of religion, without revealing their hidden import to the profane multitude; the legislator too, wished within small compass and in durable form, to retain for the benefit of succeeding generations, his ever multiplying laws and decrees. The priest would seem to have been the first who supplied the need,

and this in a manner at once natural, cumbersome, and mystic. He devised picture-writing, merely representing objects by a rude portraiture of them, in his early and crude attempts: his second effort was to symbolize thought by pictures of those objects that seemed to possess qualities analogous to the thought he wished to convey. The slowness and difficulty of this system unfitted it for general usage; a modification of it however, was soon adopted. A vague contour, or outline became the representative of the object, then of the quality most prominent in the object, and at last *of the first sound uttered in naming the object.* This may, perhaps, be considered the first step towards a general, or even universal, method of writing, for it could not long be practised without growing into a natural alphabet; and till an alphabet had grown out of the picture-writing, the general use of writing was an impossibility; for compactness and completeness are necessities which the masses must ever require in the instrumentalities which they daily use. The hieroglyphic systems never could become complete, because of the infinity of material objects in nature, and of thoughts and feelings within man himself. But as the sounds used in speech are limited in number, any near approach to a complete representation of them, rendered a very general employment of writing possible.

The Alphabet: Its Diffusion. No sooner had sound, instead of things and thoughts, become symbolized by pictures, than the pre-existing tendency to looser delineation became stronger and more decided, till finally, the drawing lost all resemblance to the original; and it would be difficult for us to recognize in the first letter of our alphabet, the head of Apis, the Sacred Bull.

It is in Phœnicia that we first trace, with any certainty, the existence of a regular Alphabet. The Phœnician was a colonizer from Egypt, the commercial man, the Englishman of antiquity, and the civilizer of the olden world. With his manufactures, he spread his civilization; and we dare not assert, as has been done, that the Greek alone received his Alphabet from the Phœnician; but wherever others obtained their letters, there can be no doubt that directly, or through the Greek, all the nations of south-western and central Europe are indebted for their Alphabets to the countrymen of Dido. The Roman received his Alphabet from the Greek, modifying, altering, and extending it to suit his very different and inferior language. This Roman Alphabet followed the Roman legions, and was used from the banks of the Euphrates to the Western Ocean, and from Dacia to Mount Atlas. Within these ample limits, during the reign of the Antonines, Roman jurisprudence was administered in the Latin tongue; and the learned and the polite, throughout the provinces of the vast empire of the Cæsars, spoke, or at least wrote, the Latin language, using the Roman Alphabet. Wherever the Germanic, or other barbaric hordes, touched on the confines of the empire, they came in contact with the Roman Alphabet; and when at last they shattered Rome, they snatched, with other remnants of its civilization, some of its literature, much of its language, and its Alphabet. This Alphabet, unfit to clothe the sonorous language of the Greek, was still less adapted to the gutturals of Goth, Longobard, Frank, Hun and Vandal; who, lacking the ingenuity to devise Alphabets suited to the various sounds of their rude dialects, strove to fit to them that of the Roman. In so doing, what

phonetic character there was in that Alphabet was almost completely lost. It was in this manner that the Latin Alphabet became wholly, or in part, that of the various tongues of Europe; and Britain, whose language was destined to be evolved from an indefinite number of barbarous dialects and mutilated languages, has striven to represent by it the magnificent whole which has grown from materials, in their origin, incongruous and unlike.

Growth of English. The first language spoken in Britain was probably Cymraeg in its origin, but mixed with dialects of the Belgæ. To this language was added, by the conquering Saxons, a flood of words and idioms in which the first tongue of Britain was almost wholly lost. Since the invasion of England by the Saxons, the body of the English language has been Saxon, or, more correctly, Anglo-Saxon; but this Anglo-Saxon was not, for a long time, the written language of the island. England changed rulers freely and quickly, before the eleventh century, and Saxon and Dane, and Dane and Saxon repeatedly gave laws to the people, and language to the court. From the court and church, much Danish slipped into use among the people; and when the Norman brought a strange law and a new hybrid language into Britain, the *common* language was already compounded of very many others. The court of the conqueror, and of the conqueror's descendants, for many reigns, heard and spoke but little Saxon English. At the bar the Norman and Latin were the languages used; on the field, the knight shouted a Norman watchword to his Saxon followers; and thus, by degrees, portions of the mongrel Norman were incorporated with the tongue of the Saxon people.

Representation of English. To represent the language that grew out of these various elements, by an alphabet never intended for more than one of them, was an impossibility; at least to do it, and adhere to the true phonetic principle of representing each sound by a sign peculiar to itself. Among the confused dialects and languages which had fused into English, many were the sounds that the Latin tongue never possessed. There was but one way in which a representation of the English tongue could possibly be eked out, with this too limited alphabet: this was by a combination of several letters to represent such elementary sounds as were unknown in the Latin tongue, and unprovided for by its alphabet. But even this, the next best thing to a pure phonetic representation, the old writers did not always attempt to do, for they as often endeavored to picture the original orthography, as to represent the original sound of newly adopted words. That such a representation of such a language could, in typeless times, be either fixed or philosophic, was impossible. Therefore we find in the manuscripts written either before or soon after the Conquest, an orthographic confusion unequalled in any other language then written, not excepting the French.

The taking of Constantinople in 1453, having vivified the literature of Italy, the researches begun by Petrarch and Dante, were continued under the auspices of the house of Medici, by such men as Politiano, and Pico. Learning and investigation once more occupied mankind. From Italy, the revival spread through Germany into England; and the invention of printing rendered lasting and secure the love of intellectual pursuits, which might have proved but a passing whim. Writers

began to multiply in England; and the new art was soon widely used. In its first efforts, the orthography of the English press was as unsettled and uncouth as that of the scribe; but the caprices of proof reader and of printer slowly grew into a sort of rule in orthography, and the habit of ignorance has gradually become a law to an age of knowledge. But the evil did not stop here, for though the press put some check on the vagaries of orthography, it could put none on those of pronunciation. The courtier marked his rank by a manner of speech differing from that of the plebeian. Throughout the reigns of Charles II, William III, Queen Anne, and the four Georges, and even to the present day, an affected pronunciation has distinguished the upper classes. This pronunciation of course the lower orders strove to imitate, and the speech of both classes departed more or less from the sounds already so imperfectly represented by the orthography which their limited alphabet had forced upon them. Thus it was that, before the age of printing, spelling departed from its phonetic character; and after the press had fixed that which it found, with all its anomalies, speech, controlled by the vanities of class, was forced to abnegate almost wholly all phonetic relation with its printed or written representative. In this way has our strong and masculine language slowly become invested with a garb altogether unfitted for it. The principle of phonetic representation, though ostensibly adhered to, has, in reality, been lost; and our present system, or rather confused substitute for a system, is purely ideographic. The etymological treasures existing only for a few, and, sometimes, only in the imagination of that few, are but a poor equivalent for the brevity and beauty, the ease and correctness, which, with

phonetic representation, has dwindled from mankind through the revolutions of ages. Whatever may have been the progress of man in science or in art, in the representation of language he has been moving backward. The greatest evil which mankind, especially the Anglo-Saxon race, suffer from the loss of a philosophic system of writing, is an incalculable waste of time. But this is not to be attributed solely to our ideographic orthography, the individual forms of letters used in writing (with printing I now have nothing to do,) are tedious and elaborate. Combinations of letters to represent simple sounds, and the complex and difficult forms of these letters themselves, are the causes why man, in an age when every moment is precious as hours in days gone by, is forced to expend an amount of time five-fold greater than he need to use in the transmission or fixture of his thoughts.

Need of Shorthand. The growth of the trader class during the Tudor dynasty in England, and the great increase of interest taken in legal and parliamentary affairs by the middle classes, multiplied the uses of writing. The pen became an instrument as necessary in the seventeenth century as the sword and the herald had been in the eleventh and twelfth. Thoughts, and the causes of thought, increased in mathematical progression; yet the pen received no aid in its endeavors to record them; but from the increasing divergence of speech and its visual representation, already alluded to, its operations met with accumulating impediments. Men drudged and drudged, till finally the drudgery could last no longer, without calling forth some attempt to remove it.

Early Systems. A scheme for a new and briefer

system of writing was projected in the busy, colonizing, and fighting age of Raleigh and of Cecil. Speed was the grand aim of the system, but speed is only one of the requisites of writing. This system was devised by Dr. Bright, who dedicated his book to Elizabeth: it was founded upon the existing alphabet, and therefore must, like it, have been forced to express by combinations what should have been represented by single characters. Strange to say, in that same reign another observer of the evils of the English alphabet, attempted to reinstate the old Phonetic principle. Whether Dr. Bright was aware of this attempt, we cannot now tell. His effort to provide a rapid system of writing failed of general acceptance; and would not be noticed here, had it not been the first known in England.

The need of a swift method of writing had been felt in an earlier civilization; for the Forum of Rome had shown that civilization augments, with its own increase, the necessity of a rapid and secure means of representing thought. Cicero had his speeches and those of others written in a briefer character than the Roman alphabet. Traces of the system have come down to us; and to one Tyro, a freedman of the Consul's, is attributed its invention. The Roman civilization, when at its acme, like that of Britain, needed and strove to obtain an easy means of intercommunication for thought; and we shall hereafter find a greater Consul in modern times, driven, by the many requirements of his position, to improvise a system of Shorthand.

After the busy court days of Elizabeth, to the restoration of Charles II, the need of a Shorthand was not diminished by the parliamentary contests that ended in the execution of

Charles the first. We find that from Bright's attempt down to the establishment of constitutional freedom in England, no fewer than thirteen different systems were devised; and faithfully did these systems mirror the spirit of the age that called them forth. In all of them innumerable special provisions were made for the brief expression of religious sentences and Bible phraseology. But as Puritanism gave place to secular politics, the systems of brief writing in the latter half of the eighteenth century, like those of the nineteenth, abounded more in expedients for the representation of legal and parliamentary phrases. In 1758, a system of shorthand was published by Mr. Angell. It was based, like that of Bright's, upon the imperfect Roman alphabet. So confident, however, of its excellence and of his own ability was Angell, that he asked the favor of an introduction for his work from Dr. Samuel Johnson, who had himself been a reporter. The great lexicographer was as fully alive to the need of a better and briefer system of writing as to that of a dictionary. He seems to have listened to Angell with much interest. He waddled from his chair to his shelves, took a book and read, desiring Angell to write as he spoke. (Angell had professed his ability to do so, and endeavored to make good the assertion.) The words come steadily and freely from the great reader: the pen of Angell moves swiftly, but now he loses a word, two words, a whole sentence escapes him, and finally, his inability to follow the Dr. becomes evident. Johnson, the laziest of great men, states, with a sigh, his belief that a means of writing with the facility and ease of speech is an impossibility. Notwithstanding this, the Dr. has left us an opinion of the needs and uses of shorthand which fully proves

how thoroughly his sagacious mind appreciated its importance to civilized society. Eight years previous to Angell's interview with Johnson, a wiser idea of the requirements of shorthand, and indeed of all lingual representation, printed or written, had been entertained by Mr. Tiffin, who published a system of shorthand in 1750. This system, leaving the inconsistent and insufficient Latin alphabet, attempted to represent the sounds of the English language, thus returning to the true principle of alphabetic writing. The system of Tiffin was followed by many others, some phonetic, some partially so, but the majority mere providers of simpler signs for the representation of the Romanic alphabet. Of all these systems little use was made by any save those who used them for professional reporting. Reporting, however, is only one among the many uses for which mankind need a short system of writing. A shorthand is needed, or rather was needed, that would afford advantages, in time-saving and health-saving, to those who, in every branch of human industry, are obliged to use the pen, as the guide, the help, or the exponent of their business. But although the early systems were not adapted to the requirements of the masses, and were, therefore, never generally adopted, they all were instrumental in rendering possible and certain the advent of a system fitted for the most general acceptation. They who devised these various systems, tried to find the simplest characters; and when the lasting resurrection of the phonetic idea took place, tested signs and ascertained characters were ready to be applied to it. Before entering upon the system that realized the hopes of Cicero and of Johnson, let us not refuse a parting word of gratitude to the Stenographers who attempted to

give mankind a boon second only to that of speech. They failed, not from lack of ability or perseverance, but because the veil which centuries had woven round the true principle of lingual representation, was too weighty to be removed by the unassisted strength of any individual.

Phonography. In 1837, Mr. Isaac Pitman, of Bath, England, published a system of shorthand, under the title of "Stenographic Soundhand." This publication quietly sold, but excited no general interest. Three years later the Penny Post law was passed in England, and that same year beheld the publication, by Mr. Pitman, of a small sheet entitled "Phonography." Either event was alike significant of the needs of the age. An entire system of writing was elaborated on this sheet; a system so simple and philosophic in its principles, tending so certainly to that combination of celerity and legibility which are the great requisites of a system of writing for the masses, that it attracted great attention among many men in England. Suggestions for the improvement of the system were forwarded to its ingenious inventor from many quarters. Men willing to spread the knowledge of an art which promised to be so useful to civilized man, travelled over England, Scotland, and Ireland, pioneered by some of the inventor's own brothers. Ever improving with its spread, the art assumed consistency and importance, till it finally became recognized by many eminent men as one of the most useful inventions of the age. Its legibility and ease of acquisition soon caused it to drive away the arbitrary stenographies, out of which it had itself insensibly grown. But this was not all, for Phonography not only supplied the place of all the systems that had preceded

it, but it also met requirements which the stenographic systems had never attempted to satisfy. It offered and offers to the merchant, the lawyer, the editor, the author, the divine, and the student, a means of correspondence and of recording thoughts and events, with a velocity five-fold greater than they ever could attain by the use of the common script. And upon the reporter it has at last bestowed the means of secure and legible verbatim reporting, a power unknown before its advent, for the old stenographers were forced almost invariably to memorize much of their reports, and that portion of them which they did indite was illegible to all save the writer, and often even unto him. But now, by the aid of Phonography, the stirring and important words of the statesman, the sacred oratory of the pulpit, and the instructive lessons of the lecturer, are being daily transferred to the note book of the Phonographer, with a vivid distinctness, and accuracy, which, to the writer of longhand, and even to the stenographer, must appear little less than miraculous. He who has stood by the side of a Phonographic reporter, and beheld his steady pen paint the flying words of a rapid speaker, can never forget the feelings of wonder and admiration which the sight never fails to call forth. And when we inform the reader that even when written at verbatim speed, Phonographic writing has frequently been handed to the compositor and used by him as copy from which to set his types, he cannot but be ready to acknowledge that great indeed, and wonderful, is the boon which Mr. Isaac Pitman has bestowed upon the Anglo-Saxon race.

Benefits of Phonography. While the preservation of the sermon and the lecture, the speech and the

debate, is the greatest triumph of Phonography, the art can also confer other benefits, which, though less striking to the casual observer, will, to the reflecting mind appear equally important. The lawyer, who, in his study is under the necessity of constant annotation and frequent extracting, should hail with delight a system of shorthand so well calculated to slacken his chains; and in the court room, where not unfrequently the wealth or poverty of a family, the life or death of a client, hang upon his exactness, how incalculably valuable to the counsel is the means of recording fully the arguments of an opponent, or the evidence of witnesses. By the student, whose sunken eye and pallid cheek so often bear melancholy testimony that the close room and the midnight lamp are, by weakening his frame, undermining the intellect which he so assiduously strives to invigorate, this rapid and easy means of writing should be received with grateful avidity, as an invaluable aid that will enable him with one fourth of his present mental and physical labor, to memorize that knowledge for which he pays so fearful a price. The divine, the author, and the editor, whose professions bind them as with a hand of iron, to a drudgery as great as that of Sisyphus, should beware how they neglect an art by the knowledge of which they might so materially lessen the drudgery of their daily toil.

Its Capabilities. The rapidity of Phonographic writing, like that of the common script, must vary first with the organism of the writer, and secondly with the amount of his practice. The generality of finished Phonographers, usually write about five-fold quicker than they could by the ordinary longhand, and how great is the maximum of speed

which may be attained in Phonographic writing, will best be shown by the following well authenticated notice by Dr. Campbell, in the "British Banner," of a discussion which took place in London, between Mr. Grant and Mr. Holyoke.

"Mr. Grant closed the discussion less by adding to the argument on the atonement than by a summary of the entire subject, which he had thoroughly elaborated beforehand, and which he uttered with a rapidity scarcely conceivable. This is one of the most remarkable features of this very exciting scene. Even the late Lord Jeffery was a very deliberate speaker compared with Mr. Grant, whose words go forth with the rapidity of lightning. The wonder of the performance is not diminished by the fact that every articulation is perfectly distinct; not a word is lost in the remotest corner of that vast edifice. The vocal and the intellectual apparatus seem so perfectly adapted to each other that they assume the appearance of a special creation for the purpose. Without break, or breath, or pause, and strange to say, sometimes without the slightest motion or gesticulation beyond the extension of one or other of his hands, he darts along with a swiftness to which nothing in nature supplies a parallel, except perhaps the partridge or the plover when alarmed by the report of a fowling piece, when the motion of the wing, is, from its rapidity, scarcely perceptible. That *even he* can be reported verbatim, is, perhaps, the highest achievement of modern shorthand: such, however, is the fact.

"One of the reporters, (for several were engaged,) devotes to Mr. Grant his special attention and defies him! Never was there a more extraordinary illustration of the power of that beautiful art, to which mankind owes so much. In the

case of this gentleman there is no oppressive dragging with a dozen or more words in the memory. The pen is quite a match for the tongue, so that when the speaker ceases, the writer ceases. One hardly knows which most to admire, the man of the tongue, or the man of the pen."

Thus has Dr. Johnson's prophecy been falsified; and the common daily operations of Phonographic reporting, abundantly prove that the wondrous power of verbatim writing has been rendered accessible to all, through the inventive genius and untiring energy of Mr. Isaac Pitman.

PHILOSOPHY OF SPEECH.

The nature of vocal and articulate sounds, will be most readily comprehended by studying the mechanism by which they are produced.

Lungs. Air, when breathed into the Lungs, not only purifies and vitalizes the blood, but also furnishes an essential element of vocal utterance. The lungs, which are said to contain over six hundred millions of air cells, are so shaped that, when fully inflated, they fill the cavity of the chest assigned to them. Other organs of the body being accordant, the degree of health will depend upon the purity of the air inspired, and the freeness and fullness of respiration. The ease, energy, and excellence of vocal utterance will, under like conditions, depend upon the capacity and healthy action of the lungs.

Trachea. The collections of air bags, known as the right and left lungs, are connected with the windpipe, or Trachea, an air tube, consisting externally, of longitudinal, elastic fibres, internally, of a thin, sensitive membrane; and between these, of a series of from fifteen to twenty cartilaginous rings, or rather crescents, which extend about two thirds round the cylinder of the trachea. These crescents are thick in front, and terminate at the back in an elastic connection covered by the internal and external coats described. These rings of gristle prevent the collapsing of the windpipe, and keep it extended for the free passage of the air.

This air tube terminates, at its upper extremity, in an enlargement, called the Larynx; a box of cartilages which constitutes the principal organ of vocal sound.

Larynx. It is situated at the fore part of the neck, between the trachea and the base of the tongue, its upper and exterior portion forming a projection familiarly known as Adam's Apple, in allusion to the fabled lodgment of the forbidden fruit. The larynx is composed of several thin and flexible cartilages, united by membranes and ligaments, by which its sides, base, and top may be moved in concerted action, and enlarged, contracted, or otherwise modified, to adapt it to the production of a high or low pitch of voice, and to a full or diminished force of utterance.

Glottis. At the opening or mouth of the larynx are situated the Vocal Ligaments. These are stretched across from the front to the back of the larynx, each ligament connected to its own side by a fold of mucous membrane, and bearing some resemblance in shape to a half moon. The edges of the ligaments, when stretched, are parallel, and nearly or quite in contact, forming an elastic, membranous covering across the cavity of the larynx. The slit or opening between these vocal ligaments is called the Glottis.

The Chordæ Vocales, or Vocal Ligaments, are under the guidance of a set of delicate muscles; and are the most important portion of the apparatus employed in the production of vocal sounds. Their average length in the adult male, is estimated by Richerand, at about $\frac{7}{10}\frac{3}{0}$ of an inch; and $\frac{9}{10}\frac{3}{0}$ at their greatest tension. In the female they average $\frac{5}{10}\frac{1}{0}$ of an inch, in a state of repose, and $\frac{6}{10}\frac{3}{0}$ at their greatest tension.

Vocal Ligaments.

A rude resemblance to the action of the vocal ligaments may be formed by tightly stretching a band of India-rubber, with a slit in it, over one end of a bamboo cane, or any similar tube. The air being blown from the opposite end, the

edges will be distinctly seen to vibrate; and a clear, musical sound will be produced; the pitch depending upon the tension of the India-rubber. A still nearer resemblance may be found in the action of the lips in the mouth-piece of a trumpet, where a change of pitch is produced by tightening, relaxing, or otherwise modifying the lips.

Acute and grave sounds thus depend upon the tension of the vocal ligaments, upon the modifications of the larynx, and upon the lengthening and narrowing, or shortening and widening, of the trachea. When the highest notes of the voice are used in speech or song, the neck is stretched; while the lower notes are being sounded, the neck and trachea are visibly shortened. In easy breathing, the vocal ligaments are relaxed, and widely separated; in this position breath passes either way without vibrating them, and therefore without causing them to emit sound. Even in forcible breathing, expired air may pass through the glottis without causing any vibration of the chords, the sound heard being due to the resistance the air meets with in passing through the mouth, or through the nasal passages, when the lips are closed. When the vocal ligaments are tightened, and the edges brought nearly, or quite in contact, expired breath cannot pass them without vibrating them, and thereby causing them to produce vocal sound.

Epiglottis. The Epiglottis is a membranous projection at the extreme back of the tongue, and serves as a lid to cover and protect the opening of the windpipe during the act of swallowing. The glottis is always open, and the œsophagal tube, or meat pipe (which is below and immediately behind the glottis,) is always closed, except in the act of swallowing.

Pharynx. The Pharynx, or swallow, is the muscular, membranous passage that connects the mouth with the larynx and œsophagus below, with the nasal passages above. Though not directly employed in the production of sounds, it aids, by the resonance of

its walls and cavities, in intensifying the vibrations of the vocal ligaments.

The Velum Pendulum Palati, or Soft Palate, is a thin and sensitive moveable partition, at the extreme back of the roof of the mouth. While serving as the entrance from the mouth to the pharynx, it closes the latter from the nasal division, during the act of swallowing and vomiting, and opens or closes the passage from the pharynx to the nostrils, during speech.

Soft Palate.

The Uvula is the conical projection descending from the soft palate, and acts as a sentinel to the throat. The soft palate and uvula, as organs of voice, are chiefly instrumental in the production of guttural sounds, and are possessed by quadrupeds in common with man; in the latter, however, their structure adapts them to some additional uses not required in the animal.

The organs of voice and of respiration, thus far described, are those employed in the production of vocal sounds, and are possessed by man, in common with the whole class of Mammalia: many animals are, indeed, in this respect, equal or superior to man.

The organs now to be described are those with which man alone is gifted: they are the organs essential to Articulation, or Speech. They consist of the arched palate, the flexible and elastic tongue, the serried rows of teeth, and the thin and flexible lips. Individuals, and races of men, possess the articulating faculty in a degree of excellence corresponding to that in which they possess these modifying and obstructing organs. Speech, then, is the result of the joint operations of the vocal and articulating organism. It consists of vocal sounds, and expired breath, modified, or obstructed, by the articulating organs. Vocal sounds are those produced by emitting breath through the tightened and vibrating ligaments. Whispered sounds are produced by emitting breath through the open

Speech.

glottis, while the vocal ligaments are relaxed.

Both vocal and whispered sounds may be Unobstructed or Obstructed. Unobstructed sounds are those produced through a free and open passage of the articulating organs; as *a* in *alms*, *aw* in *all;* sounds which may be rendered musical by prolonging them on any given pitch; or that may be nasalized, by permitting the Nasal as well as the Oral passage to remain open during their utterance.

Unobstructed Sounds.

All the Unobstructed sounds of the English language are heard as Vocal and Whispered, but an Unobstructed Whisper is never used except immediately preceding an unobstructed vocal sound, in which case it is simply a whisper through the position which the vocal and articulating organs assume to produce that vocal sound. It is this uniform rule that permits all the unobstructed whispers of our language to be represented by a single and uniform sign (*h.*)

The Whisper or Aspirate (*h*) may precede *w* and *y*, (as in *wheel*, *hues*,) in which position it is sometimes called whispered w, and whispered y; sounds which are no more entitled to a distinct representation than whispered *oo*, or whispered *e*; to which they are so closely related.

Vocal sound or expired breath may be so modified and obstructed in its passage through the mouth, or nose, or both simultaneously, as to produce a variety of hisses, buzzes, liquid murmurs, nasal murmurs, and trills. The obstruction may be due to modifications of the tongue in relation to the teeth, gums, hard, or soft palate, as *s* in *hiss*, *sh* in *rush;* or to the partial obstruction caused by the teeth in contact with the lips, as *f* in *ruff;* or to the complete obstruction caused by a contact of the organs, till a sudden expulsion of the breath forces them apart and produces the sound, as *p* in *rap*, *k* in *rack;* or that is due to a complete obstruction by the lips, or other organs, and the sound forced through the nasal passages, as *m* in *hum;* or that is caused by a vibration or

Obstructed Sounds.

trill of the tongue, as *r* in *roll.*

Every sound may be produced as a Vocal or as a Whisper; and a complete or universal alphabet would, doubtless, show every sound in its double aspect of Vocal and Whisper. A vocal sound is caused by the vibration of the vocal ligaments. A whispered sound (when not owing to the resistance offered to the air, while being forcibly expired through the mouth,) is due to the obstruction offered to expired breath, by the close proximity, the vibration, or the actual contact of some of the articulating organs.

From what has been said, it will be seen that it is possible to speak, or articulate, without using the vocal apparatus of the larynx at all; in which case we *whisper;* i. e. we speak without voice. On the other hand, the most musical sounds may be produced by the vocal apparatus of the larynx, without the direct employment of any of the articulating organs.

Human speech may therefore be defined as varieties of sound produced by emitting breath, either as voice or as a whisper, through various fixed positions, or glides from one position to another, of the vocal and articulating organs.

The nature or quality of a sound must be studied with reference to its being

1. Voiced or Whispered.
2. Unobstructed or Obstructed.
3. Single or Serial.

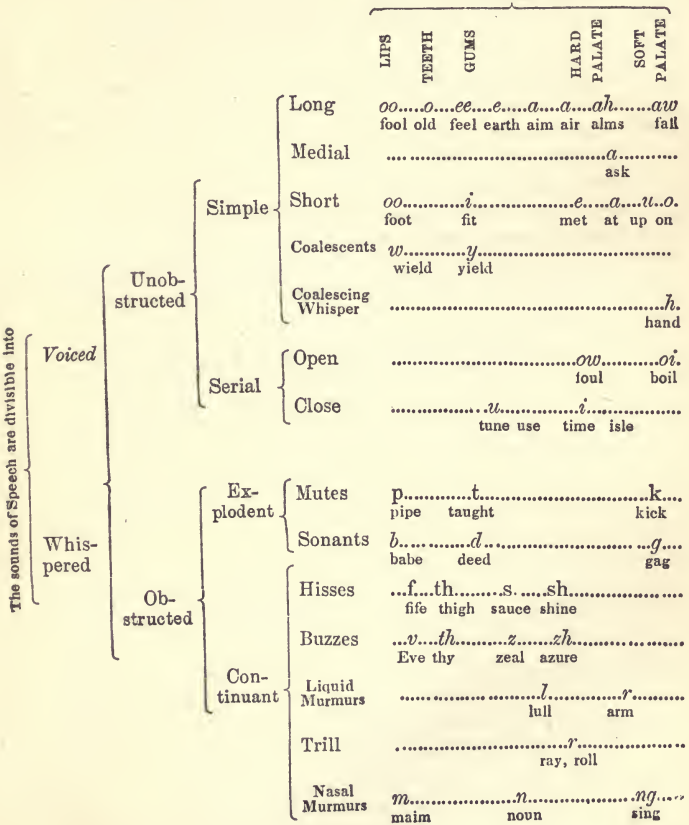
If an unobstructed sound, to what position of the oral and nasal passages its peculiarity is owing. If an obstructed one, by what organs, and to what position of those organs, its obstruction is due. If it be simple, there will be no change in the position of the organs during its utterance; if composed of more than a single sound, it may consist of a distinct first, second, or more elements; or it may be an indissoluble sequence of sounds, uttered during a glide of the organs of speech from one position to another.

The *position* of the vocal and articulating organs during the utterance of sounds, must, therefore, be regarded as the

primary element to be studied in determining their nature and quality.

The most natural arrangement of the sounds of the English language which we are able to offer, is presented on the following page. A strictly philosophic alphabet is not, in our opinion, possible, in the present state of Phonetic science. An arrangement which consults only the structure of the English language, evidently cannot be regarded as satisfactory. The following classification, which provides, with a slight extension, an appropriate name and place for every sound of human speech, is offered, until a more thorough investigation of this department of science, and a more uniform practice, shall bring that unanimity which accuracy and fullness of knowledge alone can yield.

A Classification and Nomenclature of the sounds of the English Language.



Notes explanatory of the Table of sounds. 1. Voiced or Vocal sounds,—sometimes called with respect to obstructed vocals, Tonics, Sonants, Subvocals, etc.,—are printed in Italic letters. Whispered sounds, or breathings,—sometimes called Atonics, Aspirates, Surds, etc., are printed in Roman letters.

2. A chart for the use of schools and colleges, prepared according to this arrangement, should have the whispered letters painted *red*, the voiced letters black, and separate lines for the unobstructed *Nasal* vocals (*in, en, un, on, etc.*, of the French and Polish languages, etc.) painted *blue.*

3. This scheme, it is believed, presents each sound of the language in its proper place, and in its proper relation to every other sound, and provides a place for the sounds of all languages. To fill up the dotted spaces would be to give a universal alphabet of sounds.

4. "Serial" sounds; *i. e.* sounds pronounced one after the other. Only in this sense can sounds be "double," "treble," or "compound."

5. *Ch* in *each*, is a glide from the *t* to the *sh* position; *J* in *edge*, is a glide from the *d* to the *zh* position. For practical convenience they are included among the simple sounds of the Phonographic alphabet, and provided with single types in the Phonotypic alphabet.

6. It is not assumed that this scheme of sounds includes all that a nicely trained ear will discover in English speech, or all that careful speakers will insist on using; but it includes more than are *generally* recognized. An extended vowel scale, one which it is believed includes all the unobstructed vocals of the best speakers, will be found in the Phonographic Magazine for June 1859.

7. The *u* in *tube*, and the *u* in *use*, are by many, especially in the Eastern States, pronounced differently; the former consisting of *i-oo*, the latter of *y-oo*. With the best speakers of English, the tendency seems to be in favor of *y-oo* for long *u* in all cases.

8. This natural classification of sounds was first presented by the writer in the Phonographic Magazine for July 1856.

PHONOGRAPHY.

A philosophic system of writing should present an orderly arrangement of all the sounds of the language it professes to represent. It should possess an appropriate sign for every distinct sound of that language; and to be a brief and practical system, its signs should be of the simplest kind. Phonography, it is believed, complies with these conditions.

The sounds of our language may be grouped in the following natural divisions.

Unobstructed sounds	Long vowels Short vowels Serial, i. e. double or treble vowels Coalescents Aspirate
Obstructed sounds	Explodents Continuants Liquid murmurs Nasal murmurs

The unobstructed sounds, or vowels of the language, are represented by dots and dashes. These will be presently explained.

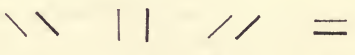
The terms "vowels" and "consonants" have not been employed in the previous portion of this work to define the unobstructed and obstructed sounds of language, as their meanings were not deemed sufficiently precise. These terms, however, may with great convenience be used to describe *the sound and the sign* of the two classes of sounds for which they have hitherto been employed.

From the nature of the Phonographic system, the consonants

must first be defined. They are indicated by lines derived from the following geometric diagrams.



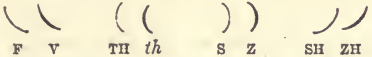
The explosive sounds, or Explodents—,an abrupt and somewhat unmusical class of sounds,—are appropriately represented by unyielding right lines. The order in which the sounds of each group are arranged accords with the position of the organs by which they are obstructed. Thus, those sounds are taken first which are modified by the lips, (the lips being the most external organs used in speech,) the other sounds follow in natural order, till we reach the gutturals, which are obstructed by the most internal of the organs used in speech.



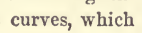
It will be seen that advantage is taken of the relationship existing between the whispered and vocal consonants, to represent the thin, or whispered articulation of each pair, by a thin, light sign, and the vocal, or thickened sound, by a thicker sign. Similar sounds are thus indicated by similar signs. The mind perceives, and the hand feels the consistency of making a thin stroke for a light sound, and a heavier stroke for its deeper and louder sound.

The Continuants, a more flowing and yielding class of sounds, are represented by curved and flowing lines. The arcs formed by dividing the above circles, first by horizontal and vertical lines, and secondly by oblique lines, inclined at an angle of 45 degrees, give eight positions, sufficiently distinct to be used without confusion; and as they may be made

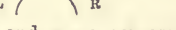
both light and heavy, we are provided with signs for the continuants; thus,



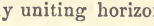
The direction of these lines, it will be seen, exactly accords with that given to the signs which represent corresponding sounds in the explodents. These are the only pairs of consonants found in our language. The liquid murmurs *l* and *r*, having no whispered sounds in English speech, are represented by the following light curves, which placed together form an arch; thus,



The nasal murmurs *m* and *n* are represented by the two remaining light curves, and, being of frequent occurrence, are represented by the readily uniting horizontal curves assigned to them. The nasal *ng* is indicated by the heavy form of *n*.



All the obstructed sounds of the language are thus provided for. It is, however, necessary, for practical convenience, to provide consonant outlines for the coalescents *w* and *y*, sounds which seem to hold a middle position between vowels and cousonants, and which are never used in English except immediately preceding vowels, with which they closely coalesce. They are thus represented.



The unobstructed whisper, or aspirate *h*, is also represented by a consonantal form, thus  H.

Both the aspirate and the coalescents are also provided with vowel signs, which will be explained in their proper places.

DIRECTIONS TO THE STUDENT.

Phonography is best written on ruled paper. Copy books are prepared expressly for learners with double lines, between which the Phonographic characters are to be written. This secures uniformity of size; but double lines, although a convenience, are not essential to the beginner. Use a pen, and occasionally a pencil; but do not confine yourself to either. When Phonographic lessons are received in class, it is best to use a pencil, while the exercises written at home, which are supposed to be prepared with greater care, should be written with a pen.

Phonography can be most rapidly written with the pen or pencil held between the first and second fingers, and kept in place by a slight pressure of the thumb. The hand and arm should be allowed to rest in the easy attitude assumed for drawing, that is the one in which a vertical line is most easily struck. If Phonographic strokes were inclined in a uniform direction, as in the common longhand, it would be better to hold the pen or pencil in the usual manner, between the thumb and first finger, with the right elbow near to the side; but as the most frequently occurring lines in Phonography are struck in a vertical, or horizontal position, or slope down towards the right, the pen or pencil should be held as here directed. In the position here recommended, there is a freeer action of the muscles of the hand, and less liability of fatiguing the thumb and fingers when a lengthy report is being taken.

Write slowly and carefully at the outset. The foundation of a good style of writing can only be laid by precision in the formation of the Phonographic characters by the student

in his early exercises. Form your letters at first as though you were drawing, rather than writing them. Rapidity can be secured by repetition and practice; and by careful and diligent practice, both rapidity and accuracy may be attained. If, however, your desire to write fast is permitted to outweigh your resolution to write well, you will not only delay your attainment of real swiftness, but you will most likely confirm in yourself a slovenly and illegible style of writing.

Do not content yourself with writing each letter, combination, or illustrative word once only. Make it a rule to familiarize yourself with every Phonographic character or word that comes under your notice before you leave it. This is best done by filling at least one line of your copy book with each illustration that is presented. It is only by *repetition* that you can hope to become familiar with the new signs, and unless this is done it is impossible for you to become a rapid writer.

During the first month of your practice, you should make it a rule,

(*a*) To name each character aloud as you write it.

(*b*) To trace each character as you read it.

(*a*) By pronouncing each character aloud as you write it, the ear, the eye, and the hand are being trained at the same time: the ear to recognize the sound, the hand to shape its sign, and the eye to judge the accuracy of its form. No student can expect to become a good reporter whose ear, eye, and hand have not been equally trained.

(*b*) When reading the Phonographic exercises in the Manual, or in your own writing, let it be your practice to trace each character as it is read. Sharpen your pencil at the opposite or wooden end, and with this point accustom yourself to trace every character you may have occasion to read.

It will greatly facilitate your acquirement of Phonography if you carefully read and review each day, the exercises written on the preceding one. They should be read and re-read,

till they can be deciphered without hesitation. The neglect of this rule will waste your time, cause you to overlook much that you might profitably review, and in other ways hinder, rather than advance, your progress in this useful art.

Each page of exercises in this work should first be read, and afterwards written, in the student's copy book. Do not read through the entire work before commencing to write, still less need you display your skill by attempting to "puzzle out" sentences at the end of the book, before you are familiar with the simple letters of which they are composed. This advice will only be needed by those who have not the good sense to perceive, or whose minds have not been so far disciplined by study as to know that no art or science can be successfully studied that is not commenced and continued in a systematic manner.

As in learning the common longhand you had first to acquaint yourself with the old letters, so in acquiring the Phonographic system, you must first master the names and shapes of the new ones. First learn the names of the new letters; then endeavor to associate each with the sign by which it is represented. This is best done by writing each letter, or rather each pair of letters several times; remembering to pronounce each letter aloud at the instant of writing it. It is essential to your progress that you at once learn the *names* of the Phonographic consonants. *Ch*, *th*, *sh*, *ng*, must not be called *see-aitch*, *tee-aitch*, *ess-aitch*, *en-gee*, but named as on the alphabet page. Be sure you distinctly understand the difference between the *name* of a consonant and its *power*. The name of a letter is that given for convenience in speaking of it; its power is its true sound, and is that heard most distinctly when terminating a word. Your first writing lesson, when completed, should resemble that on page 39

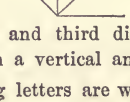
CONSONANTS;

THEIR SIGNS, NAMES, AND POWERS.

	Letter.	Phonograph.	Examples of its power.		Name.
Explodents.	P		rope	*post*	pe
	B		robe	*boast*	be
	T		fate	*teem*	te
	D		fade	*deem*	de
	CH		etch	*chest*	chay
	J		edge	*jest*	jay
	K		lock	*cane*	kay
	G		log	*gain*	gay
Continuants.	F		safe	*fear*	ef
	V		save	*veer*	ve
	TH		wreath	*thigh*	ith
	TH		wreathe	*thy*	the
	S		buss	*seal*	ess
	Z		buzz	*zeal*	ze
	SH		vicious	*sure*	ish
	ZH		vision	*jour* (fr)	zhe
Liquids.	L		fall	*lull*	el
	R		for	*roar*	ar
Nasals.	M		seem	*met*	em
	N		seen	*net*	en
	NG		sing	*	ing
Asp. Coalescents.	W		way	*	way
	Y		yea	*	yea
	H		hand	*	hay

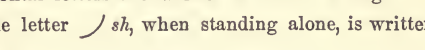
CONSONANTS.

1. An examination of the consonants on the opposite page, will show that every straight line and curve employed in the Phonographic alphabet, is written in the direction of one of the lines in the following diagram.



The lines in the first and third directions being inclined exactly midway between a vertical and a horizontal line.

2. Upright and sloping letters are written from top to bottom; thus,



Horizontal letters are written from left to right.

3. The letter *sh*, when standing alone, is written downward.

The letter *l*, when standing alone, is written upward.

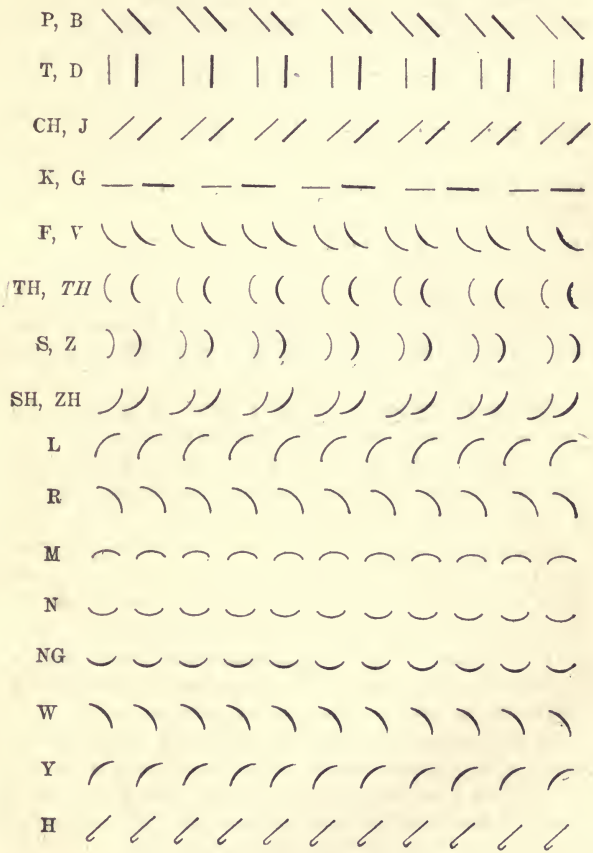
The aspirate *h* is invariably written upward.

4. When the Phonographic consonants are written alone, they should rest upon the line. The letters should not, at first, be made smaller than they are in these pages, that is, about one sixth of an inch in length. This size is best adapted to the learner's practice, and is the one most likely to ensure accuracy and neatness in writing. When he can trace the characters with ease, he may, with advantage, reduce them to one eighth of an inch.

5. The heavy curves should not be made heavy throughout, as this would give them a clumsy appearance, but merely in the center, and taper off towards each extremity.

6 The opposite page, and all the shorthand exercises that follow, should first be read; each letter as it is named, being traced with the wooden point, and afterwards written in the student's copy book, and each letter pronounced aloud as it is written.

EXERCISE ON THE CONSONANTS.



COMBINATIONS OF CONSONANTS.

7. Consonants when joined to others, should be written in the same direction as when standing alone; excepting *sh*, and *l*, (see par. 11 and 12.) All the consonants of a combination, or word, must be written without lifting the pen; the second letter commencing where the first ends, and the third, beginning at the end of the second, etc.

8. Combinations of horizontal letters, and combinations where there is but one descending letter, should rest upon the line. In such combinations as



where a horizontal letter is followed by a descending one, the first letter should be written sufficiently high to allow the second to rest upon the line.

When two descending letters are joined, as in line 4, the first should be made down to the line, and the second below it.

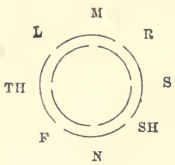
9. When two straight letters of the same kind follow each other, such as *pp*, *tt*, *kk*, they are made double the length of a single consonant.

10. An angle should always be made in joining *f* and *n*, *v* and *n*, and in similar combinations. Learners generally make an angle between *p* and *n*, *b* and *n*, *th* and *n*; but the advanced writer should strike these letters without an angle.

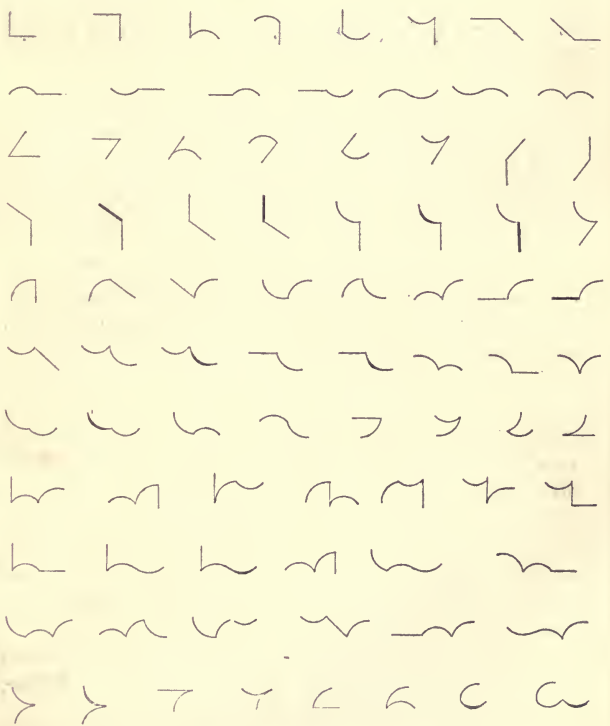
11. The letter *sh*, when standing alone, is best written downward; when joined to another consonant, it is sometimes convenient to strike it in an upward direction.

12. The letter *l*, when standing alone, is written upward; when joined to another consonant, it may be written either upward or downward. See lines 10 and 11. Rules that will enable the student to determine the directions of these letters will be given in their proper places.



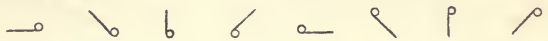


Exercise.



ADDITIONAL SIGNS FOR *S* AND *Z*.

13. The consonant signs thus far explained, would enable the student — with the aid of the vowel signs hereafter to be introduced — to write any word in the language; but for the sake of convenience and rapidity in writing, it has been found necessary to provide additional signs for the very frequently occurring sounds *s* and *z*. The best, because the most easily joined signs, are the circles ° *s* and ° *z*, which have, therefore, been adopted. They are joined to straight letters thus,



KS PS TS CHS SK SP ST SCH

14. S, when joined to curves, follows the direction of the curve; thus,

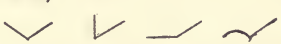


NS MS SN SM SMS SNS SF FS THS

When the circle is needed between two stroke consonants, it is written in the shortest, which is the most convenient, direction. See examples on the opposite page.

ADDITIONAL SIGN FOR *R*.

15. For convenience and speed in writing, an additional sign has also been provided for ⟋ *r*, which is invariably written upward; thus,

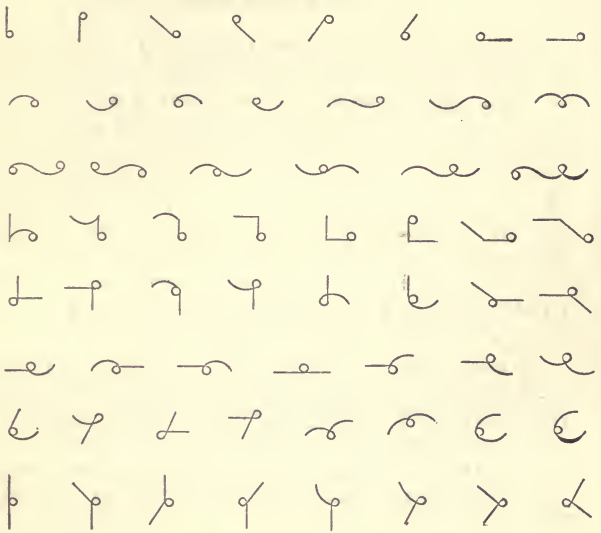


16. The sign ⟋ *ch* is invariably written downwards; thus,

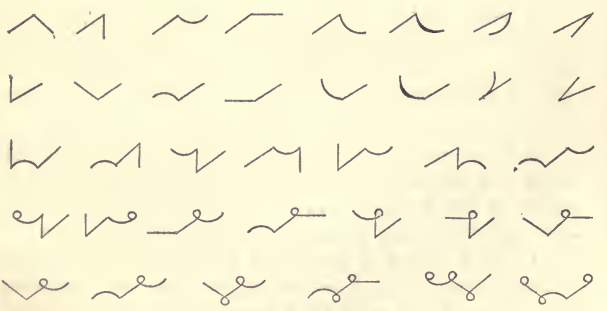


17. The signs ⟋ *ch* and ⟋ *r*, when standing alone are distinguished by writing ⟋ *ch* at an angle of 60 degrees, and ⟋ *r* at an angle of 30, from a horizontal line.

Exercise.



Upward R.



LONG VOWELS.

18. The alphabet of a language professedly contains a letter for every sound heard in the distinct utterance of that language. The Roman alphabet at present in use, does not, as has been shown, provide a sufficient number of letters to represent the obstructed sounds, or consonants; it is still more deficient in providing representative signs for the unobstructed vocal sounds of the language. The *a*, *e*, *i*, *o*, *u*, scale is therefore abandoned in the Phonographic system, and one more philosophic and complete adopted in its stead.

19. Provision is first made for the six primary or long vowels of the language, as heard in the following words;

E	A	AH	AW	O	OO
eel	aim	alms	all	old	ooze

20. The first three sounds are indicated by a dot placed respectively at the beginning, middle, or end of a consonant; the last three, by a short stroke or dash in the same positions. These dots and dashes are written nearly close, but should not touch the stroke consonant to which they are attached; thus,

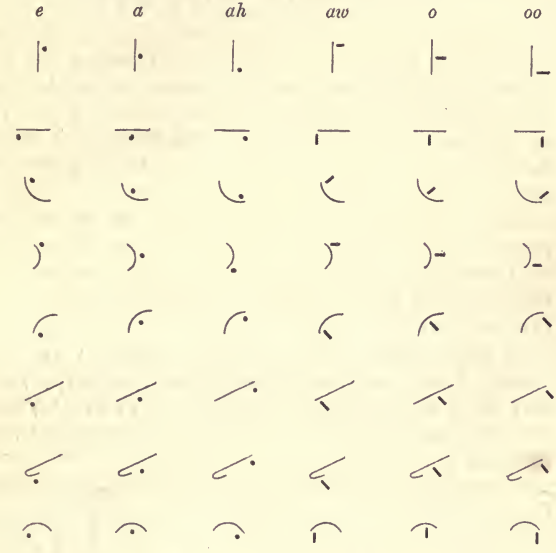


E A AH AW O OO

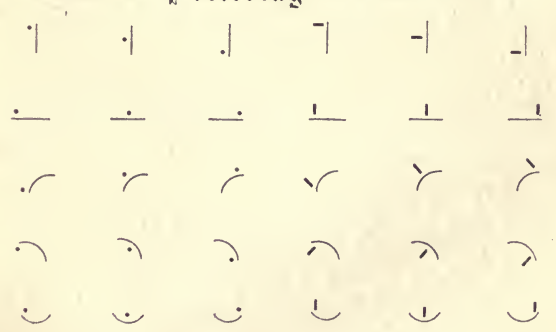
21. The upright line (the Phonographic sign for *t*) to which the vowel marks are here placed, is merely used to indicate their positions, namely at the beginning, middle, or end of the consonant: they are hence called first place, second place, and third place vowels.

22. The vowel sign when placed before, that is on the left hand side of the upright or sloping letter, is read *before* the letter to which it is placed; when written after, that is on the right hand side, it is read *after* the consonant to which it is placed. When a vowel sign is placed to a horizontal character, such as — *k*, ⌒ *m*, or ⌣ *n*, it is read *before* when placed above, and *after* when placed below the consonant.

Vowels Following Consonants.



Vowels Preceding Consonants.



LONG VOWELS, *CONTINUED.*

23. The unvarying rule for placing and reading the vowels, is to reckon them from the *commencement* of the letter to which they are attached. Thus the letters ⌒ *l*, ⁄ *r*, and ⌒ *h*, being written upward, the vowels, when placed to these signs, are reckoned from the bottom, that being the commencement of the letter.

24. It will be seen from an examination of the words on the opposite page, that the dash vowels occupy the same relative position to all the consonants, that is, they are placed at right angles to the consonant stem, whatever the direction of the consonant may be.

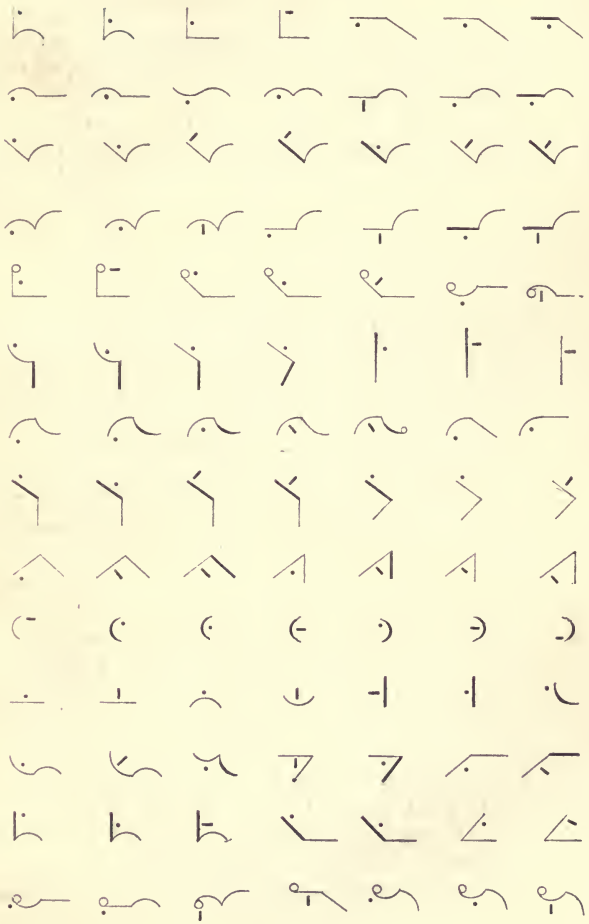
25. The vowels should always be pronounced as single sounds; thus, *e*, as heard at the beginning of *eel*; *a* as in *ape*; *ah*, as at the beginning of *arm*; (not as *a-aitch*;) *au* as *awe*; (not *a-you*;) *o* as *owe*; *oo* as at the beginning of *ooze*; (and not as *double-o*.)

26. The consonants of a word must be written without lifting the pen, and the vowel or vowels inserted afterwards. The consonants of a word form what is termed its Phonographic outline, or skeleton.

27. Such are the deficiencies of the common alphabet, and the consequent unphonetic character of English orthography, that the spelling of a word can seldom be taken as a guide to its pronunciation. In writing Phonographically, therefore, the student must note what are the sounds of which a word is composed, and then write the letters provided for the representation of those sounds.

28. It may not, at first, be easy for the student to determine what are the exact sounds heard in any given word, but the difficulty of determining will diminish at every attempt, and the practice of noting the deliberate utterance of a word, as distinct from its usual colloquial sound, will tend to give accuracy and finish to the student's own pronunciation.

Simple Words.



SHORT VOWELS.

29. In addition to the six long vowels previously explained, there are six short vowels used in English speech, as heard in the following words;

it *ell* *at* *on* *up* *foot*

Between these short vowels and those introduced on the preceding pages, there exists a close relationship, which will be perceived on pronouncing the words,

eat *ale* *arm* *awning* *ope* *food*

30. The position of the vocal organs in pronouncing the long vowels is nearly the same as that required for the utterance of the short ones. The correspondence is least between the long and short of No. 5, and greatest between the long and short of Nos. 4 and 6.

31. The short vowels are properly represented by dots and dashes, placed in the same position as for the long vowels, but made *light* to indicate their briefer character.

32. These short vowels are more easily and correctly pronounced in connection with the consonant *t*. Instead, therefore, of calling them *short e*, *short a*, *etc.*, they should be *named*

it *et* *at* *ot* *ut* *oot*

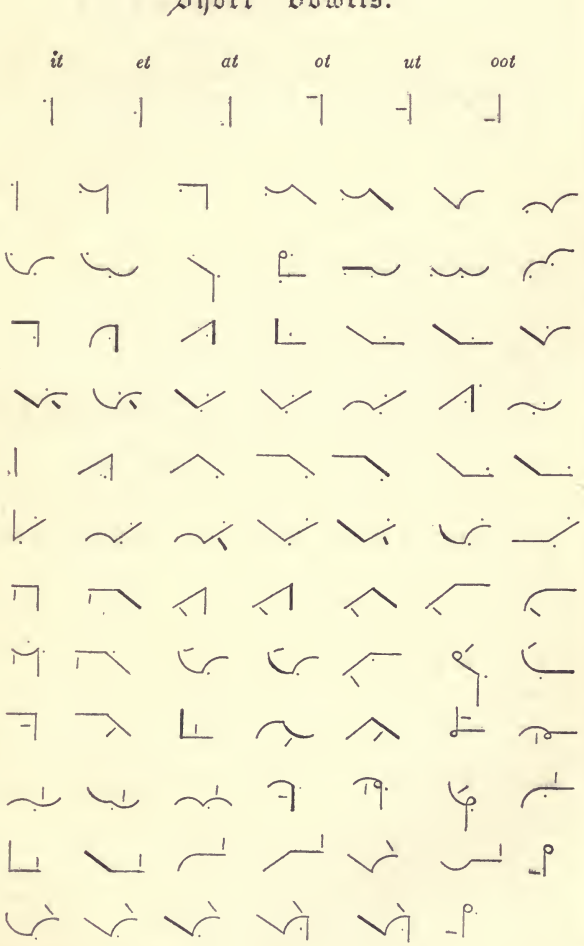
33. When a vowel is to be written between two consonants, it is possible to write it either *after the first*, or *before the second* consonant. To avoid ambiguity, and to ensure uniformity of practice among Phonographers, the following rules should be observed.

FIRST PLACE VOWELS are written after the first consonant.

SECOND PLACE VOWELS are written after the first consonant when they are long, and before the second when they are short. The length of a second place vowel is thus determined by its *position*, if it should not be by its *size*.

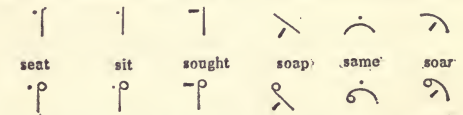
THIRD PLACE VOWELS are best written before the second consonant.

Short Vowels.



WORDS CONTAINING *S* OR *Z*.

34. In vocalizing, that is, inserting the necessary vowels in words in which the circle *s* is used, there is no interference with the rules for placing the vowels, as previously explained; thus,



In these, and similar words, the vowel is written and read with reference to its position to the stroke consonant, and not to the circle ° *s*, to which a vowel can never be placed.

35. The circle ° *s*, or ° *z*, is invariably read first when it begins, and last, when it ends a word.

36. When it is required to place a vowel to *s* or *z*, the stroke forms) *s*, or) *z*, are used. This occurs when a word contains only an *s* or *z* in addition to the vowel; as

see *say* *saw* *so* *sous;*

or when a word begins with a vowel, immediately followed by *s* or *z;* as

ask *us* *ease* *easy* *owes* · *ooze;*

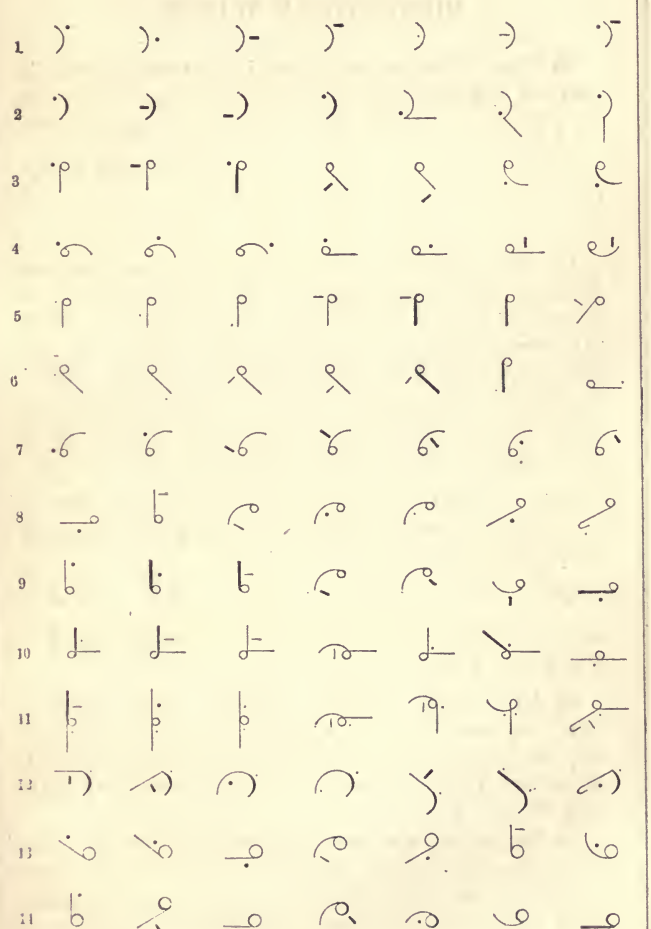
or when a word terminates with a vowel immediately preceded by *s* or *z;* as

mossy *glassy* *glossy* *greasy* *cozy* *lazy.*

37. When the circle ° *s*, occurs between two consonants, the rule for writing the second place short vowels, as in *desk*, *musk*, *tusk*, *etc.*, (as explained in par. 33) does not of course apply.

38. The circle *s* may be made double size for double *s*, pronounced *sez*, as in *pieces*, *faces*, *etc.* This double sized circle should be thickened on the down stroke for *zez*, as in *causes*, *roses*, *etc.*, when strict accuracy is required.

Exercise on S and Z.



DIPHTHONGAL GLIDES.

39. The diphthongal glides heard in the words *ice, oil, owl, tune,* are thus represented:

I | *ice* OI | *oil* OW | *owl* U | *tune* or *you*

40. The more open diphthong heard in *aye,* (*yes,*) is represented by the sign | *aye.*

COALESCENTS *W* AND *Y.*

41. The sounds indicated by *w* and *y,* hold a middle place between vowels and consonants; that is, between the unobstructed and the obstructed sounds of the language. They are modifications of *oo* and *e,*—the closest of the long vowels,—modified by being made through a still closer position of the articulating organs. *W* and *y,* though belonging to the unobstructed class of vocals, are, in one respect, unlike the more open vowels, in the quality they possess of *coalescing* with all the other vowels; and in this respect they resemble the obstructed sounds or consonants. Partaking thus of the qualities of vowels and consonants, they are represented by vowel as well as consonantal signs.

WE | WA | WAH | WAU | WO | WOO |

YE | YA | YAH | YAU | YO | YOO |

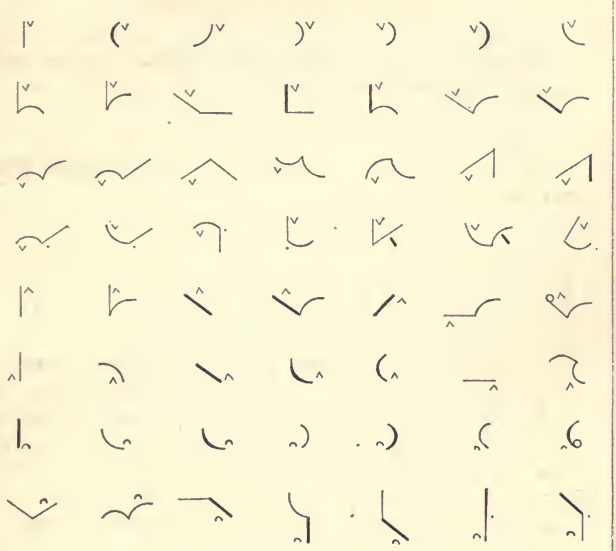
The shorter sounds are represented by lighter signs.

42. All the signs for the compound sounds explained on this page, should always be written in the direction in which they are here represented; that is, they do not accommodate themselves to the position of the consonants to which they may be written, as do the *dashes* for the simple vowels.

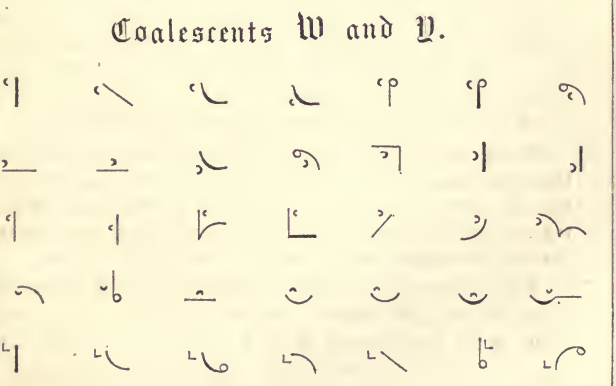
43. By prefixing *w* to the diphthongs *i, oi,* and *ow,* the treble sounds *wi, woi,* and *wow,* are produced. They are represented by small right angles; thus,

WI | *wine* WOI | *quoit* WOW | *wound* (*did wind.*)

Exercise.



Coalescents W and Y.

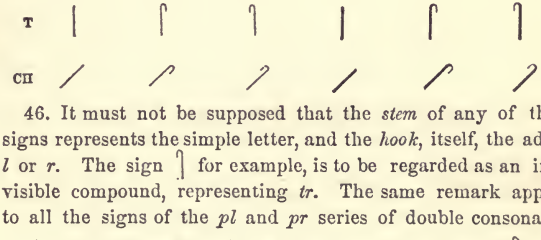


DOUBLE CONSONANTS.

44. A numerous class of words exists in the English language, in which the liquids *l* and *r* are found following, and closely coalescing, with other consonants; forming, as it were, a consonantal diphthong; as heard in

plea pray free flow clay glaze draw throw

45. The *l* or *r* in these words is so closely united with the initial consonant, and the sound glides so imperceptibly from the first to the second element, that they are pronounced with almost as little effort as single consonants. A natural and beautiful way of representing these combinations, has been provided by the author of the System; namely, a uniform modification of the *simple* letters thus;

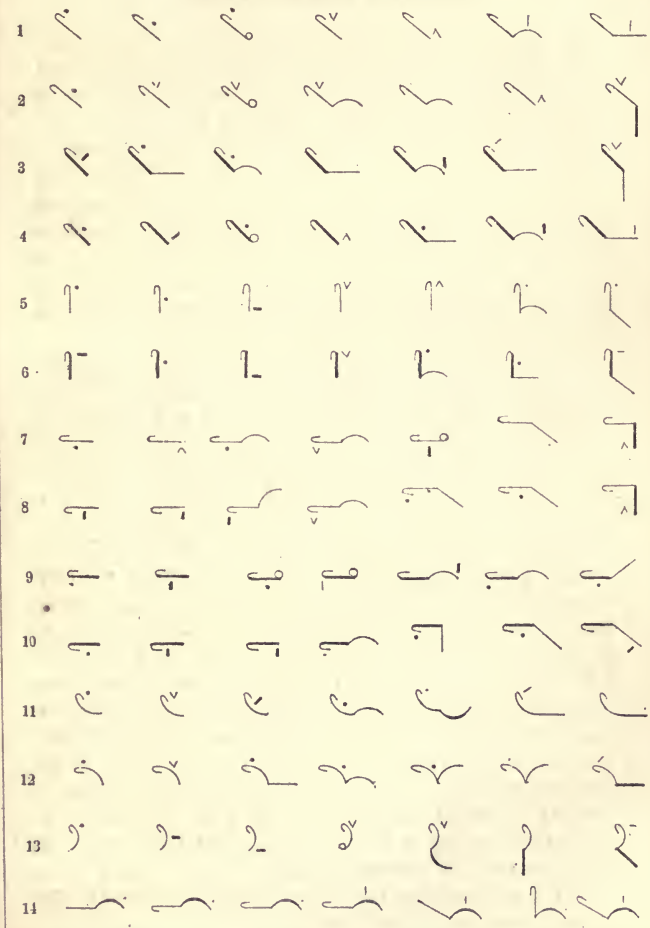


46. It must not be supposed that the *stem* of any of these signs represents the simple letter, and the *hook*, itself, the added *l* or *r*. The sign for example, is to be regarded as an indivisible compound, representing *tr*. The same remark applies to all the signs of the *pl* and *pr* series of double consonants.

47. The left-hand hook has been chosen for the *pr* and the right-hand hook for the *pl* series, and not the contrary, because the combinations *pr*, *tr*, *etc.*, occur five times as often in English, as *pl*, *tl*, *etc.*, and the signs chosen to represent the former combinations, namely, — etc., are the most convenient for the writer, whether occurring singly, or joined to other Phonographic signs.

48. In the formation of all these double consonants, the sign is commenced at the hook.

Exercise.



DOUBLE CONSONANTS.

49. The signs of the *pl* and *pr* series of double consonants, are used to represent either their initial or final effect; as in

*pr*ay	as well as in	ta*per*	*pl*ay	as well as in	ap*ple*		
tree	"	"	ea*ter*	*fly*	"	"	ri*fle*
*dr*aw	"	"	rea*der*	*cl*aw	"	"	tac*kle*

50. When speaking of these double consonants, they should be pronounced with monosyllabic names; thus, ⟍ should be called *per*, as at the end of ta*per*,—and not *pee-are;* ⟍ as at the end of ea*ter*,—and not *tee-are;* ⟍ as in sam*ple*; ⟍ as in rat*tle*. A distinction is thus made between ⟍ *p*, *l*, and ⟍ *pl*, *etc.*

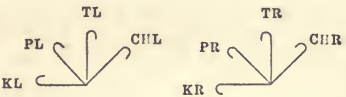
51. The double consonants ⌒ *mp*, (called *cmp*) ⌒ *mr*, ⌒ *nr*, are termed irregular, as they are exceptions to the rules observed in the formation of the other double consonants of this series. When ⌒ *mr* follows signs in the direction of ⟍ *p* | *t* or ⟋ *ch*, the hook can only be partially formed: no ambiguity, however, is likely to result when it is thus abbreviated. In the Reporting Style ⌒ is also *mb*.

52. In the formation of the curved characters ⟍ *fr*, ⟍ *vr*, ⟍ *thr*, ⟍ THR, there is an apparent deviation from the rules observed in the formation of the other double consonants, necessitated by the nature of the signs. They are, however, as strictly analogous to the straight consonants as their curved forms will admit. If the sign ⟍ *pl*, for instance, were made from a piece of wire, and then turned over, it becomes ⟍ *pr*, in like manner ⟍ *fl* would give ⟍ *fr*, *etc.* If the signs for *fr*, *vr*, *etc.*, were hooked on the convex side, lengthy, graceless, and, therefore, inadmissible forms would result.

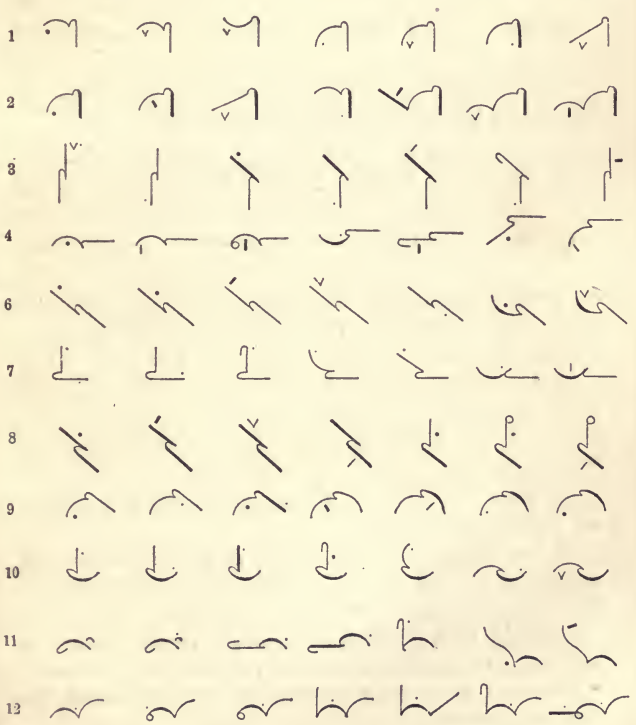
53. If the Right hand be held up, with the first finger crooked, the outline of *tr* will be seen; and by turning the hand round in the various positions of the letters *p*, *t*, *ch*, *k*, all the double consonants of the *pr* series will be formed. In like manner the Left hand will give the ⟍ *tl* series.

Exercise.



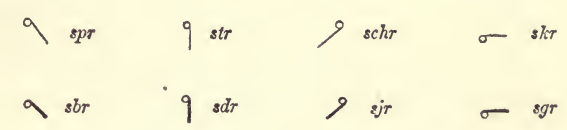




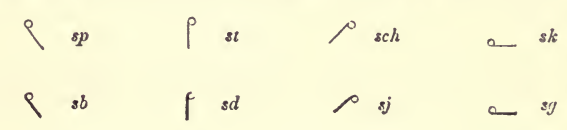


THE *SPR* SERIES OF CONSONANTS.

54. A series of treble consonants is formed from the *straight* letters of the *pr* series, by making the hook into a circle; thus,



55. The signs *spr*, *str*, *etc.*, will not be mistaken for *sp*, *st*, *etc.*; the latter combinations being written thus,



56. These abbreviated forms for *spr*, *etc.*, are used only when they begin words; in all other cases both the hook and the circle must be written. See lines 6 and 7.

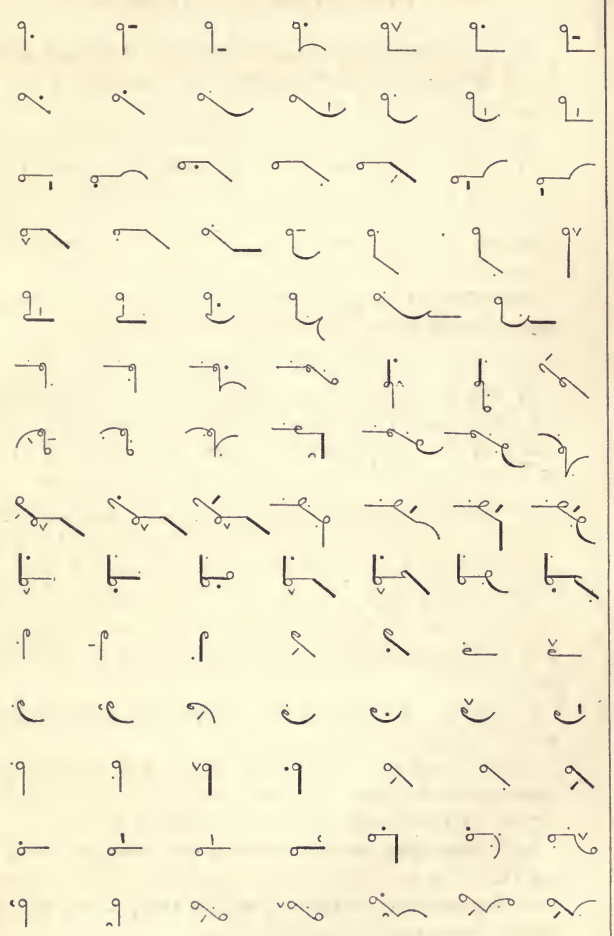
57. In a few cases when the circle *s* precedes a consonant of the *pr* series, the full form of the hook can not be written; but words thus abbreviated are not likely to be mistaken. See line 8.

58. When the signs *skr*, *sgr* follow *t*, or *d*, they are written as in line 9.

59. The circle *s* is joined to the *pl* series of double consonants, and to the curved double consonants, by writing the circle within the hook. See lines 10 and 11.

60. When these treble consonants are vocalized, the *s* is read first, (in accordance with the rule previously explained with respect to the circle *s*,) then the vowel, and next the double consonant.

Exercises.



THE INITIAL *W* HOOK.

61. The sign ᶜ for the coalescent *w*, may be prefixed as an initial hook to ⌒ *l*, the upward ⟋ *r*, ⌒ *m*, and ⌣ *n*;

⌒ *wl* ⟋ *wr* ⌒ *wm* ⌣ *wn*

62. These double letters differ from the *pr* and *pl* series, with respect to the principle explained in Par. 46.

63. The *w* hook signs are vocalized in the same manner as consonants are when preceded by the circle ° *s*. The hook represents *w*, and the stems remain *l*, *r*, *m*, and *n*; a vowel, therefore, when placed before either of these double letters, is read after the *w*, and before the consonant to which the hook is prefixed.

THE ASPIRATE *H*.

64. The Aspirate *h* is an audible breathing through any and every position assumed by the vocal organs for the utterance of the vowels; in other words, it represents each and all of the *whispered* sounds of the unobstructed vocals. The sounds indicated by the aspirate *h* are as numerous and unlike as are the unobstructed vocals it precedes. This will be readily perceived on pronouncing the first element in *half*, and immediately after, the first element in *whose*, or any other words in which the aspirate precedes unlike vowels.

65. The office of the *h* is thus unique in English speech. It is represented in accordance with the requirements of the sound;

1. By a stem letter, ⟋ *h*, to which its accompanying vowel may be placed. See lines 4 to 8.

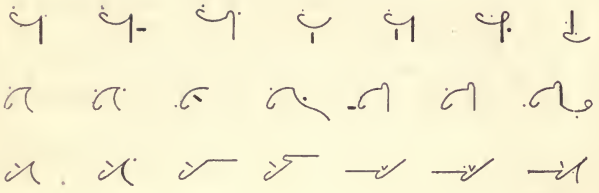
2. By a light dot, placed immediately before the vowel sign. See lines 9 and 10.

3. By an initial tick to the stroke form of *w*. See line 11.

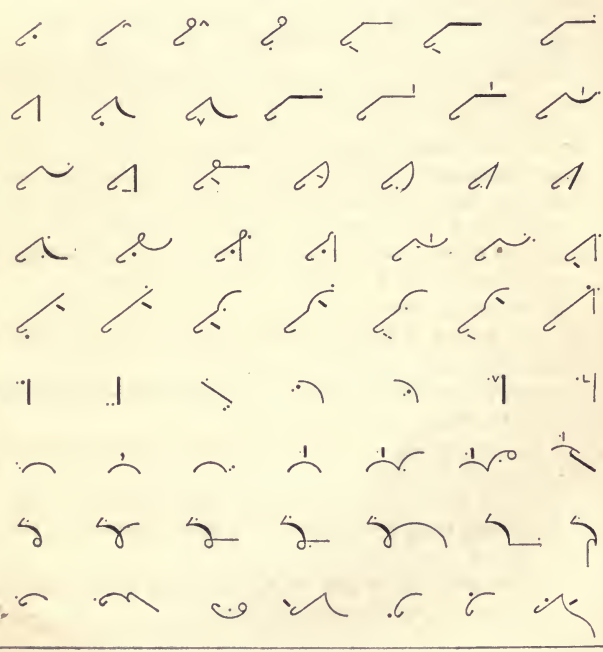
4. By thickening the hook of the *w* hook consonants. See line 12.

66. The pronoun *he* may be written thus; •• *he*; but is best represented by the stroke, ⟋ *he*.

Exercise.



Aspirate.



FINAL HOOKS.

67. *N* HOOK. A final hook on the *left hand* side of straight letters, and following in the direction of curved letters, represents *n*. See table of double consonants, and examples on the opposite page, lines 1 to 4.

68. *S* or *z* may be added to the straight consonants by making the hook into a circle, thus, *pns*, *tns*, *etc.* See line 5. To express *nz* the circle may be thickened. These forms will not clash with *ps*,  *ts*, *etc.*, where the circle is written on the *right hand* side of the letter.

69. After curved letters, *s* or *z* is written inside the hook. See line 6.

70. The *ns* circle may be made double size to express *nses* as in te*nses*, da*nces*, *etc.* See line 7.

71. The student should note that the hook is to be used only when the *n* is final. When *n* is the last consonant, and followed by a vowel, as in *money*, *many*, *etc.*, the alphabetic, or full sized *n* must be used. In a few words terminating with *n*, when it is preceded by two vowels, it is necessary to use the stroke *n*, to make the vocalization distinct; as in *Leon*, *Bowen*, *lion*.

72. *F* AND *V* HOOK. A final hook on the *right hand* side of *straight* consonant signs, represents *f* or *v*. Where precision is needed, the hook may be thickened to denote *v*. See lines 8 and 9.

73. *TION* HOOK. The termination *tion* is expressed by a larger sized final hook, following the direction of curved letters, and written on the most convenient side of straight ones. See lines 10 to 14. *S* or *z*, added to the *tion* hook, is written inside the hook.

74. The *tion* hook may, when necessary, be thickened to express *sion* as in vi*sion*, occa*sion*, *etc.*

Exercise.

LOGOGRAPHS.

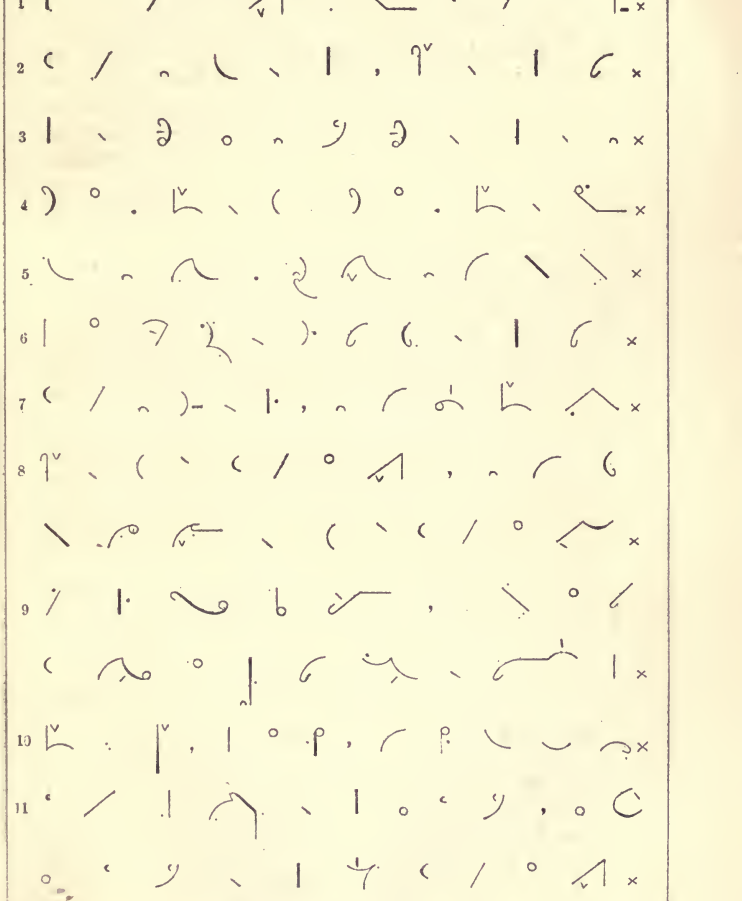
75. The student should now be sufficiently familiar with the leading principles of Phonographic representation, to be able to correctly write a large portion of the words of the language. But to enable him to write *sentences*, the method by which the most frequently occurring words are provided for, must be explained. To express words of such common use as *the, and, that, is, as, etc.*, with more than a single motion of the pen, would make Phonography too lengthy to be written with the rapidity of speech. Such words are indicated by single characters, usually the sign which expresses the leading or accented sound. To write them in full, would be unnecessarily tedious and lengthy, nor would they be more legible thus written, than if expressed each by a simple and distinct sign. Words thus abbreviated are termed Logograms; and the signs that indicate them are termed Logographs.

76. A few of the most frequently occurring logographs are employed in the exercise on the opposite page, to show their application and use. They are arranged in the order of their frequency. Words marked with an asterisk (*) must be written above the line.

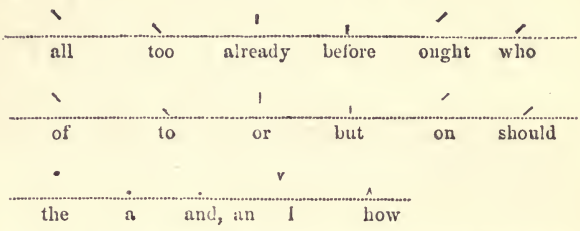
77. The logographs, *is, as,* may be aspirated for *his, has,* thus, ·° *his,* .o *has.*

• The *	° is *	⟋ are	⌣ when *
. and	\| it	⟍ have	) there *or* their
⟍ of *	⟍ for	⟋ which	) was
⟍ to	⌒ you	⌒ him	\| do
• a	⟍ be	⟋ will	⟋ well
(that *	o as	(think	⌒ me *or* my *

Exercise.



VOWEL LOGOGRAPHS.



78. It will be seen from the above table, that each of the vowel signs is employed as a logograph. The stroke vowels are used in each of these directions ` ' ´, both on and above the line.

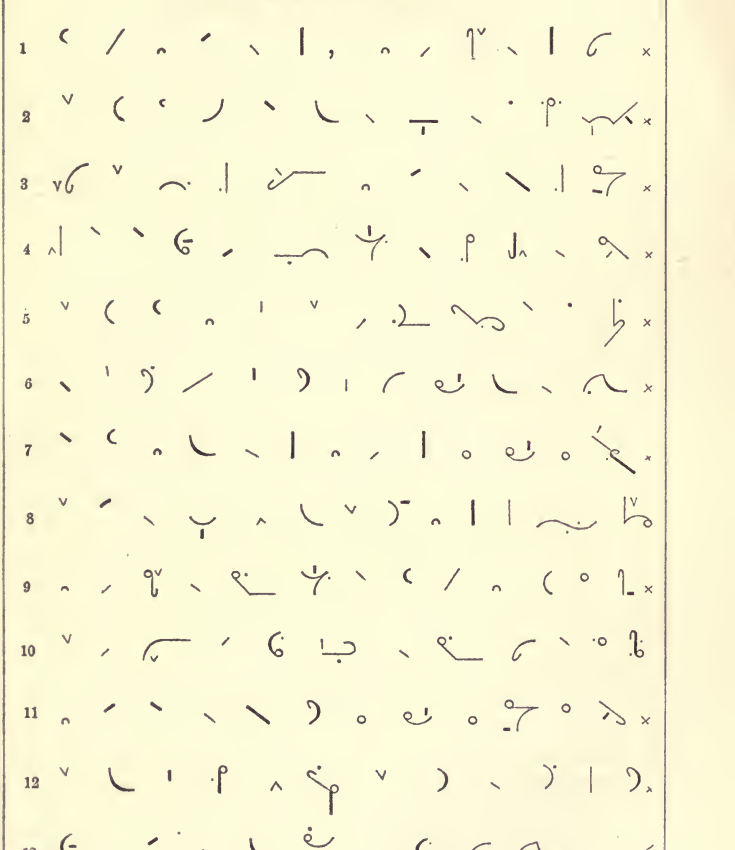
79. The vowel logographs of the Corresponding Style are written in but two positions, *on* and *above* the line. Words represented by first-place vowels, as *the, all, of, etc.*, are written *above* the line, at the height of the letter | *t;* those containing second and third-place vowels, as *but, to, who, etc.*, are written *on* the line, because three positions without a stroke consonant, could not be easily distinguished.

80. *On* and *should* are most conveniently written upwards. The above logograms, and those that follow in subsequent tables, should be thoroughly committed to memory by repeatedly copying them.

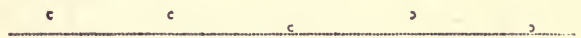
NOMINAL CONSONANT.

81. It is sometimes necessary to write one or more vowels or diphthongs, without a consonant, as for initials, or for the words *awe, owe,* or *oh, etc.* In this case the sign | may be employed as an outline, bearing no specific value, to which the vowels may be placed. In expressing the stroke vowels, the letter | *t,* may be used, and the vowel sign struck through it in a horizontal or slanting position.

Exercise.

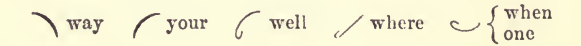


W AND *Y* LOGOGRAPHS.



we with were what would

ye, year-s yet beyond you



way your well where when one

82. When two words are placed to one sign, as *when*, *one*, in the above table, it signifies that ◡ represents *when*, if written above the line, and *one*, when it rests upon the line.

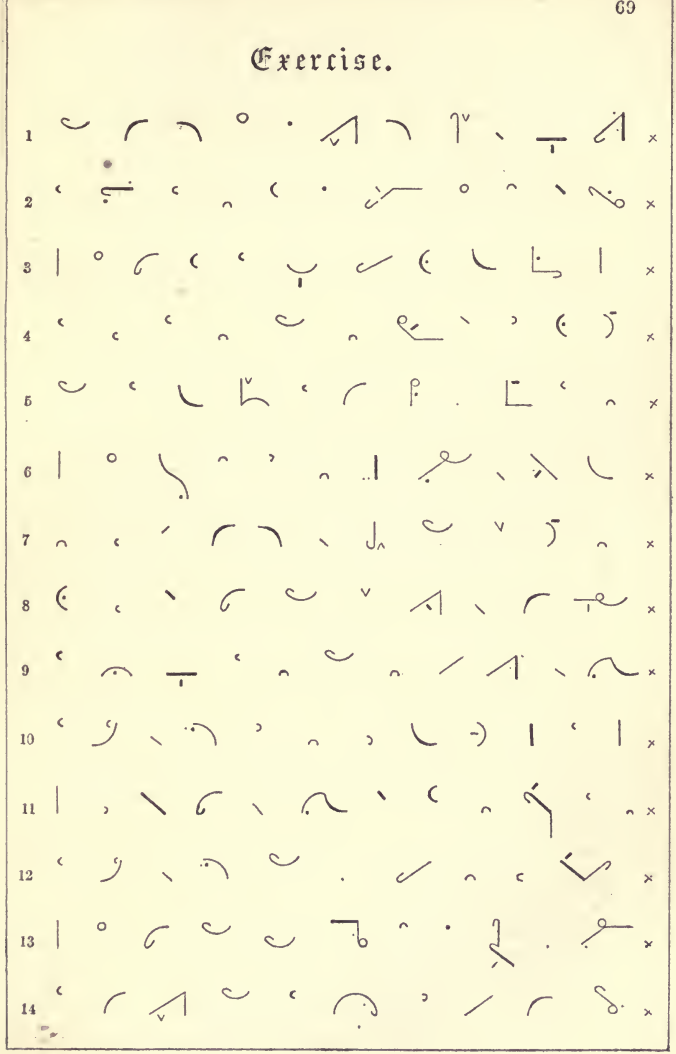
83. In the above, and in subsequent tables of logograms, a word is occasionally printed with a hyphen, thus *year-s*, or with double final letters; thus, important$^{t}_{ce}$ to show that the logographs may represent both *year* and *years*, *important* and *importance*. The context will always determine which is intended.

84. When a sign is allowed to represent more than one word, as ˘ for *year* and *years*, in addition to its own sound *ye*, they are such words as will not clash.

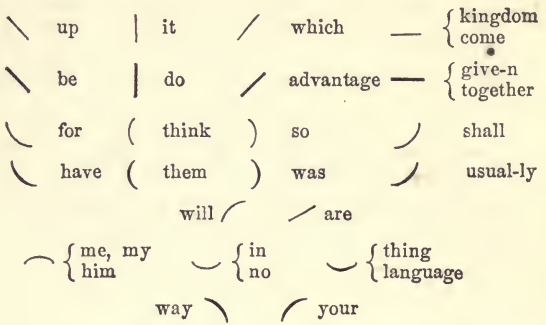
85. *S* or *Z* may be added to a logograph as | *it*, ⌊ *its*, (*think*, ⟨ *thinks*, — *come*, —o *comes*.

86. The stroke signs ╲ *w* and ╱ *y* are employed, in preference to the *w* and *y* vowel signs, in words that contain only vowels in addition to these letters, except for the logograms *we*, *ye*, *you*. The stroke form should also be used in words where *w* is preceded by a vowel, as in *away*, *awake;* also in words where *w* is preceded or followed by *s* or *z*, as in *wise*; *sway;* and whenever these full-sized characters give more facile forms, or clearer vocalization. See Exercise on the opposite page.

Exercise.



SINGLE CONSONANT LOGOGRAPHS.



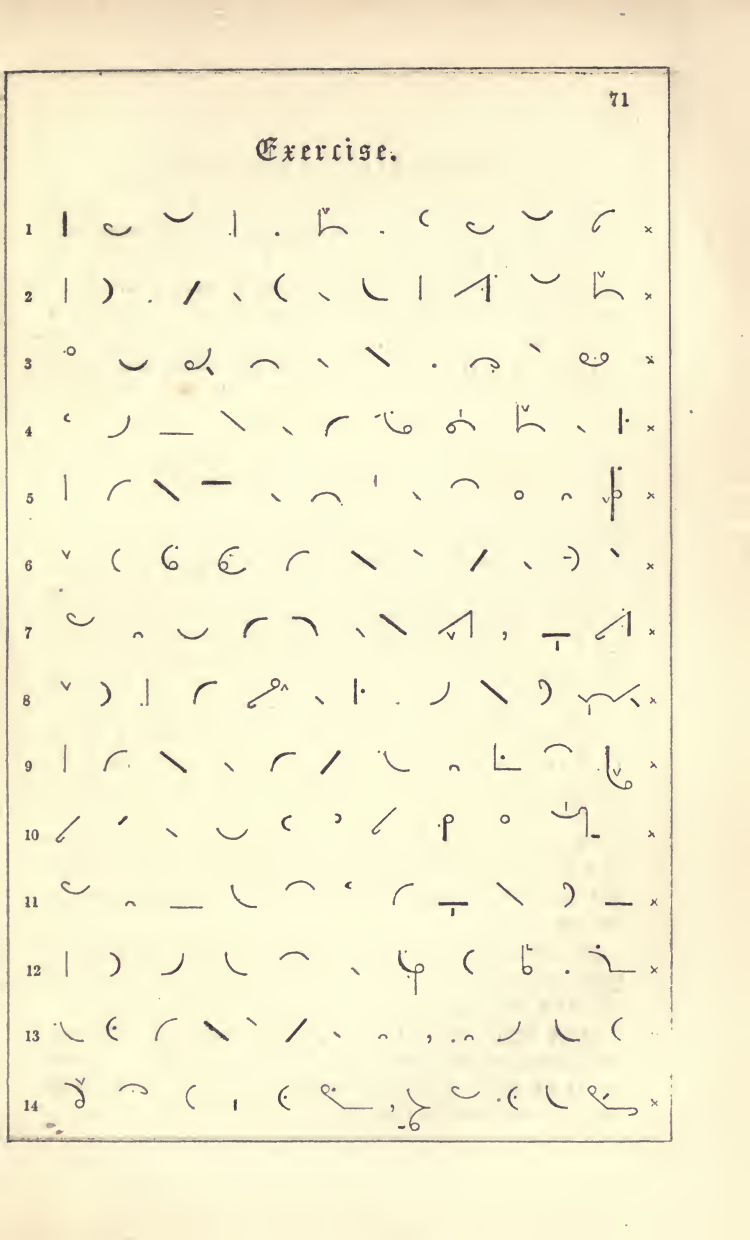
ON THE POSITIONS OF WORDS.

87. It will be seen from the above table, that all the horizontal consonants are used in two positions,—on, and above the line. The position which a logograph occupies, is usually determined by the accented vowel of the word it represents.

88. This difference of position should be applied to all words that do not fill the whole depth of the line of writing. Words containing first-place vowels should be written *above* the line, and words containing second and third-place vowels should rest *upon* the line. By observing this rule of position, the outlines of a large number of words may be deciphered by the practiced Phonographer, though no vowels are inserted.

89. There are two instances in the Corresponding Style to which this rule must not be applied. *Any* should be written *above* the line, so that when the vowels are omitted, it may not be mistaken for *no*, a word of opposite meaning, and represented by ◡ *n*, *on* the line. *Men* should be written *above* the line, and *man on* the line, that when not vocalized the *position* of the sign may indicate the word.

Exercise.



THE HALVING PRINCIPLE.

90. The representation of the past tense of verbs, and the frequent occurrence of *t* and *d* in other cases, is thus conveniently and beautifully provided for in the Phonographic system. By *halving* any of the single, double, or treble consonants, *t* or *d* is added, according as the consonant is light or heavy; *t* being added when the consonant is light, and *d* when it is heavy. See Table of double consonants, and exercise on the opposite page.

91. *W*  *y*  *ng*  *mp*, are not halved.

92. A vowel *before* a half-sized consonant is read first. See line 3. A vowel *after* a half-sized consonant is read next to the primary letter, whether single, double, or treble, but before the added *t* or *d*. See lines 5 and 6.

93. *Lt*  should be written upward, and *ld* downward, and vocalized from the point at which they are commenced. See lines 7 and 8. *Yld* is written thus .

94. *D* is added to both light and heavy double and treble consonants to form the past tense of verbs. See lines 9 to 11.

95. The initial *w*, the final *n*, *f*, and *v*, and the *tion* hook letters, when halved, represent the addition of either *t* or *d*; thus, is *wlt*, or *wld*; *wrt*, *wrd*; *wmt*, *wmd*; *wnt*, *wnd*; is *mnt*, or *mnd*; *kft*, *kvd*; *ptioned*, *etc.* See line 12.

96. When it is required to express an added *d* at the end of a half-length letter ending with an *n*, *f* or *v*, or *tion* hook, the hook may be thickened. See line 13; this, however, is seldom necessary.

97. The advanced Phonographer may, with but little if any sacrifice of legibility, use a half-sized letter to represent either an added *t or d*. See line 14.

98. A full-sized and half-sized consonant, or two half-sized consonants, must not be joined, unless each character preserves its distinctive form. Words terminating with *ted* or *ded* are written as in line 15.

Exercise.



LOOPS FOR *ST* AND *STR.*

99. The combination *st* is conveniently expressed by a *loop*, made about one-half as long as the stroke to which it is attached. See lines 1 to 4. Vocalize as for the circle *s*.

100. This loop is used as initial or final. After | *t*, | *d*, / *ch*, / *j*, ◡ *f*, ◡ *v*, it may be used in the middle of a word. See line 5.

101. A larger loop or oval represents *str*. See line 6.

102. *St* and *str* may be used as initial loops before the straight letters of the *pr* series of consonants, and added as final loops to consonants terminating with the *n* hook. See line 7. *S* is added to the loops, as in line 8.

FINAL HOOK FOR *S-TION.*

103. A hook made by continuing the *s* circle to the other side of the consonant, adds *tion* or *sion*.

104. The hook *s-tion* may be vocalized for a first or second-place vowel only, by writing the vowel sign *before* the hook for a first-place, and *after* it for a second-place vowel. See line 9.

105. This hook may also follow a consonant of the *pns* series, as in *condensation*, *compensation*. See line 10.

106. The circle *s* or *z* may be added to this back hook, and it may, occasionally, be used in the middle of a word. See lines 10 and 11.

LENGTHENED CURVE, ADDING *THR.*

107. When a curved consonant is written twice its usual length, it expresses the addition of) *thr*. These double-length consonants are vocalized like the half-length ones. See lines 12 and 13.

108. Advanced Phonographers may employ this double curve for the expression of *ter* or *der*, as well as *thr*.

Exercise.

FINAL HOOK LOGOGRAPHS.

N Hook.

upon general-ly Phonography man

been can then men*

done again alone opinion*

F and *V* Hook.

above whatever differ, differ ence ent

gave

Tion Hook.

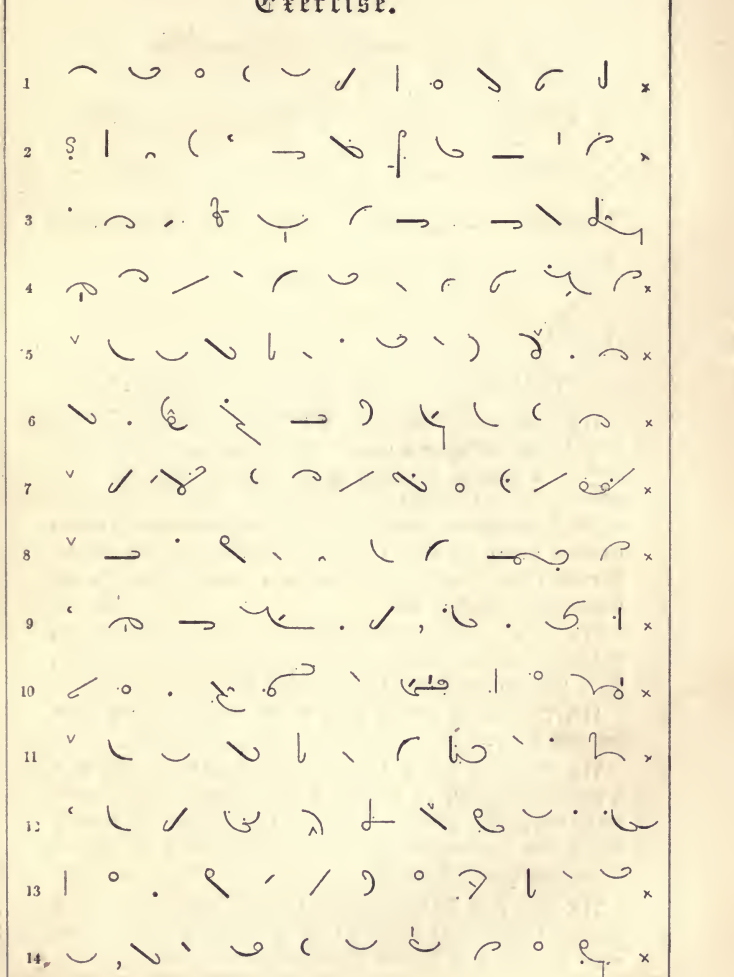
objection subjection

ADDITIONAL USE OF THE FINAL HOOKS.

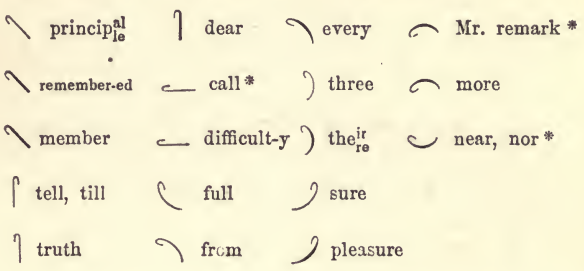
109. The hooks for *n*, *f* or *v*, and *tion* are called final or terminal hooks, because they are principally used at the end of words. It is however allowable to employ them in the middle of a word if the outline is not thereby rendered indistinct. The hook, itself, cannot be vocalized; correct and distinct vocalization, therefore, depends upon the preceding or following consonant affording a good position for the vowel or vowels of the word. Where this is not the case, the full length character should be used.

110. As the *tion* hook may be written on either side of a straight letter, that direction should be chosen which secures the most distinct outline. After a straight letter beginning with a hook or circle, the *tion* hook should be written on the side opposite to the circle or hook. When *k-tion* follows *f*, turn the hook *below;* when *k-tion* follows *l*, turn the hook *above*: this preserves the straightness of the *k*. See illustrations on the opposite page.

Exercise.



L AND *R* HOOK LOGOGRAPHS.



VOCALIZATION OF DOUBLE CONSONANTS.

111. The student has thus far been able to insert a vowel only *before* and *after* a double consonant of the *pl* and *pr* series. A method, however, is provided by which a vowel may be inserted *between* the two letters. For the long vowels 1, 2, 3, write a small circle *before* the consonant, in the position which the simple vowel would occupy. See line 11. For the short vowels 1, 2, 3, write a small circle *after* the consonant. See line 12.

112. In a few words the position of the consonants makes it inconvenient to observe this rule, in which cases the circle for a long or short vowel may be written on either side.

113. The stroke vowels 4, 5, 6, for both long and short, are struck *through* the double consonant. See line 13.

114. When an initial hook or circle would interfere with a first-place vowel, or a final hook or circle with a third-place vowel, the stroke vowel may be written immediately before the commencement, or immediately after the end of the consonant. See line 14.

115. This rule for vocalizing the double consonants secures brief and convenient forms for many words that must otherwise be written at greater length with the single consonants.

Exercise.

HALF-LENGTH LOGOGRAPHS.

particular-ly *	could	thought *	might *
opportunity	according-ly *	that *	mind *
spirit *	cared	without	not *
told	cannot *	) establish-ed-ment	nature
toward	account	short *	went *
child *	God *	Lord, read * (v.)	wont
gentlemen *	good	word	under
gentleman	great	immediate-ly *	world
quite *	after	made	

ON THE USE OF HALF-LENGTH LETTERS.

116. A leading feature in Phonographic writing is to make, whenever practicable, the position and outline of a word a key whereby to decipher it, independently of the insertion of vowels. The halving principle,—like every other mode of abbreviation—,affords frequent opportunities for the writer to employ this method of distinguishing words.

117. A half-length consonant, when used by itself, should be employed for words that contain only one vowel, as *void*, *loud*, *met*, *etc.*, and the two single consonants for words that contain two or more vowels, as *avoid*, *aloud*, *emit*, *etc.* *Empty*, *knotty*, *Kitty*, *pretty*, *etc.*, cannot, of course, be written with half-length letters.

118. The half-length upward *r* is used only when joined to other letters. When *rt* or *rd* are the only consonants in a word, use the half-length downward *r* when the vowel precedes, as in *art*, *heart*, *heard*, *sort*, *sword*, *etc.*, and write the full length letters when the vowel follows the *r*, as in *write*, *ride*, *red*, *etc.* An exception is made for the frequently used word *read* (pres. tense.)

119. The upward *rt* may also represent *rd*, in *afford*, *answered*, *deciphered*, and similar words. It may easily be made heavy when written with a pencil.

Exercise.

PREFIXES.

120. The characters by which the prefixes and affixes on the opposite page are represented, should be written near, but not joined to the remainder of the word.

121. When *con*, *com*, or *coj*, occurs in the middle of a word, it is expressed by disjoining, and writing the remainder of the word close to, and when convenient, somewhat below the commencing syllable. In general the commencing syllable need not be vocalized. See lines 2 to 4. The reporter may, in like manner, indicate these syllables in *Phrases*.

122. In writing the prefixes *re-con*, and *irre-con*, *etc.*, the upward or downward *r* is used in accordance with the rule explained in paragraphs 131, 132.

123. A prefix of a sound *similar* to any on the opposite page, may be represented in the same manner. Thus, ⌣ may represent *enter*, as well as *inter* and *intro*. The sign representing this prefix may often be joined to the remainder of the word without endangering the legibility of the writing.

124. *In*, *en*, or *un*, may be prefixed to the treble consonants of the *spr* series, and to *l* and *m*, by a backward hook. See line 6.

AFFIXES.

125. For the terminations *ing* and *ings*, use ◡ and ◡ in all cases where it can be conveniently joined.

126. The termination *ly* is usually joined to the preceding part of the word, except after final hooks.

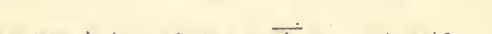
127. The terminations *l-ty* and *r-ty*, usually *ility* or *ality* and *arity*. Any character when disjoined from the preceding part of the word, expresses the addition of either of these terminations. See line 11.

128. A logograph may be used as a prefix or affix, as ◟ *after*, for *after*noon or here*after*.

Prefixes.

Con, com

Con, com, cog 

" " 

Contr{a/o} Counter 

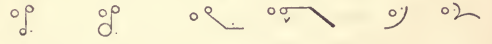
Circum, self

In, un 

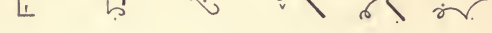
Inter, intro 

Magni, magna 

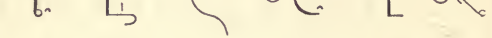
Affixes.

Ing, ings 

Ly 

{I/A} lity, arity 

Self, soever 

Ship 

RULES FOR WRITING *L* AND *R*.

INITIAL L. 129. When *l* begins a word, and is followed by *k*, *m*, or any of their derivatives, use the upward *l*; (see line 1;) but when a vowel precedes the *l*, use the down stroke. See line 2. In all other cases use the upward or downward *l*, as may be most convenient.

FINAL L. 130. When *l* terminates a word, and is immediately preceded by *f*, *v*, or the upward *r*, write the *l* downwards. See line 3. When there is a final vowel, write the *l* upwards. See line 4. (An exception is made in writing the words *necessarily*, *sincerely*, *inwardly*, *etc.*, as sufficiently distinct and more convenient forms result from the non-observance of the rule.) In other cases use the most convenient form.

INITIAL R. 131. When *r* is preceded by a vowel, use the down stroke. See lines 5 and 6. This rule does not apply to the words on line 7, as inconvenient forms would result. When *r* begins a word, use the up stroke; also when *r* is preceded by the circle *s*, and is preceded and followed by a vowel. See line 9. When *r* is followed by *m* or any of its derivatives, use the downward *r*. See line 10.

FINAL R. 132. When *r* terminates a word, use the down stroke. See line 11. When *r* is the last consonant in a word, and is followed by a vowel, use the up stroke. See line 12. After *g*, *v*, *th*, and *m*, write the up stroke in all cases. See line 13. When *r* follows two descending letters, as in *future*, *prepare*, *etc.*, it should be written upwards. When *r* is repeated at the end of a word, as in *terror*, *superior*, *etc.*, write the upward *r* double length.

Exercise.



SPECIAL RULES, CONTRACTIONS, ETC.

133. When two vowels are to be placed to one consonant, that vowel should be written nearest which is sounded nearest. See line 1. When two vowels occur between two consonants, place one to each. See lines 1 and 2.

134. Diphthongs of the first and third positions may occasionally be joined to consonants. See lines 3 and 4.

135. A double sized circle may be suggestively vocalized, as in line 5. Without vowels these words are sufficiently distinct to the practiced Phonographer.

136. Many words ending with *zd* are best written with the ʃ *zd*. After ⌒ *l*, the upward ⌒ *r*, ⌣ *n*, and ⌒ *h*, the thickened loop may be used. See line 6.

137. For the sake of brevity and speed, license is occasionally permitted in writing, which is not to be practised in speech. See line 7.

138. The half-length) *st*, or) *zd*, may, at the end of a few words, be struck upwards. See line 8.

139. THE, being the most frequently occurring word in the language, may be conveniently *joined* to its preceding word, by elongating the dot into a short slanting tick, written upwards or downwards as may be most convenient. See lines 9 and 10.

140. A AN or AND may be joined to a preceding or following word by elongating the dot into a short vertical or horizontal tick. See lines 11 and 12.

141. STOPS are written in the usual way, except the period, for which a small cross is used. In reporting, stops should be indicated by leaving spaces. The note of INTERROGATION is placed before the sentence, and that for DOUBT at the end. See lines 13 to 15. An emphasised word is expressed by drawing a *waved* line under it. Capitals are marked, when necessary, by two short lines, thus =, placed below the word. Write figures with the ordinary numerals, except ⌣ *one*, ⌒ *two*, and) *three*, which are represented by logographs.

Exercise.


1
2
3
4
5
6
7
8
9
10
and the
11
12
and a
13 × Period
? Interrogation
! Exclamation
14 = Hyphen
? Doubt
Dash,
15 Laughter
Grief
Cheers, Exultation

HINTS FOR PRACTICE.

142. When the student has arrived at this stage of the Manual, he should be so familiar with all the engraved exercises over which he has passed, as to be able to read them without hesitation. If this is not the case, he is earnestly advised to begin the book anew. The time thus spent, could not, at this stage of his progress, be better employed, especially is he advised not to neglect the "Writing Exercises" at the end of the Manual.

143. The learner should not at the outset of his practice attempt to use all the abbreviations that have been explained. For a few weeks, his great aim should be to gain a thorough familiarity with the single and double consonants, and the vowels, after which he may gradually adopt the abbreviations as he feels to need and can understandingly employ them.

144. In determining the best outlines for words, the student will find that the shortest forms are not always the best, or the most expeditiously written, nor are the best forms always those which take up the least room. As a general rule, those outlines should be chosen which can be most easily written and most distinctly vocalized. The student will gradually acquire the best outlines by the practice of the art, and by reading the Phonographic publications. He is advised to begin with the Phonographic Reader, and after it the Phonographic Magazine. He may then obtain other works for reading practice according to his inclination and means.

145. The student is recommended to spend as much time in reading as in writing Phonography, and to select for this engraved rather than written Phonography. Articles from the Phonographic Reader, or Phonographic Magazine should be transcribed into long-hand, and then written out in Phonographic characters. The copy should then be compared with the original, and mistakes corrected. If errors abound, it should be accepted as a sufficient reason for re-writing the exercise.

Life--A Song.

By J. C. Hagen.

TABLE OF VOWELS, DIPHTHONGS, ETC.

Vowels.

		Long.		*Short.*	
1.	E		*ee*l	i	*i*ll
2.	A		*a*le	e	*e*ll
3.	AH		*a*rm	a	 *a*m
4.	AU		*a*ll	o	*o*n
5.	O		*o*pe	u	*u*p
6.	OO		f*oo*d	oo	f*oo*t

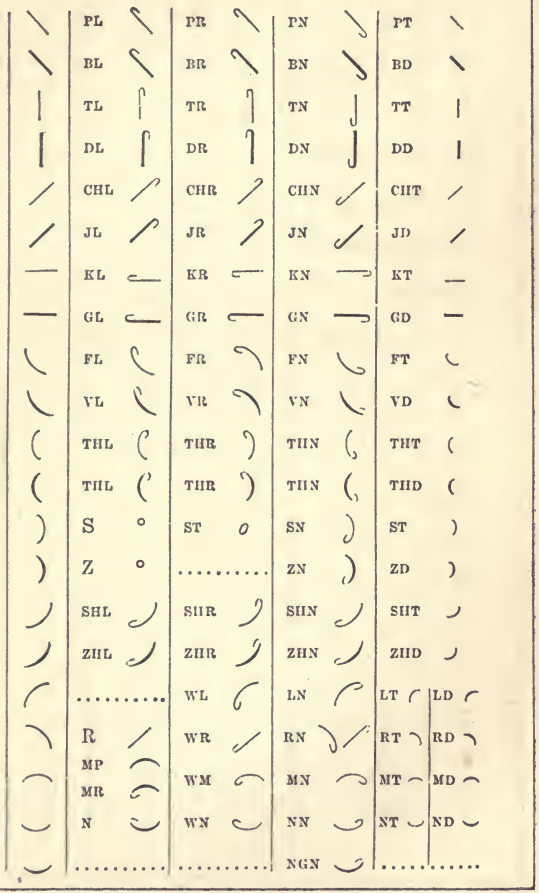
Diphthongs.— I  *i*ce AI  *a*ye OI  *oi*l OW *ow*l

Triphthongs.— WI  *wi*ne WOI *quoi*t WOW  *wou*nd.

Double letters of the W and Y series.

WE		*we*	wi	*wi*t
WA		*way*	we	*we*t
WAH		q*ua*lm	wa	*wa*g
WAU		*wa*ll	wo	*wa*s
WO		*wo*ke	wu	*wo*n
WOO		*woo*ed	woo	 *woo*d
YE		*ye*	yi	 *
YA		*ye*a	ye	*ye*t
YAH		*ya*hoo	ya	*ya*m
YAU		*ya*wn	yo	*yo*n
YO		*yo*ke	yu	*you*ng
YOO		*you*	yoo	*

TABLE OF SINGLE AND DOUBLE CONSONANTS.



Logographs.

ARRANGED PHONETICALLY. (FOR THE READER.)

	Up		toward		cared
	principal-ly / le		do		cannot *
	upon		dear		account
	particular-ly *		differ ent / ence		give-n *
	opportunity		done		together
	spirit *		which		gave
	be		child *		again
	re-member-ed		advantage		God * good
	been		general-ly		great
	object		gentlemen *		for
	above		gentleman		full
	objection		kingdom* come		from
	subject		call,* difficult-y		Phonography
	subjection		care		after
	it		can		have
	tell, till		quite* could		every
	truth		called *		think
	told		according-ly *		three

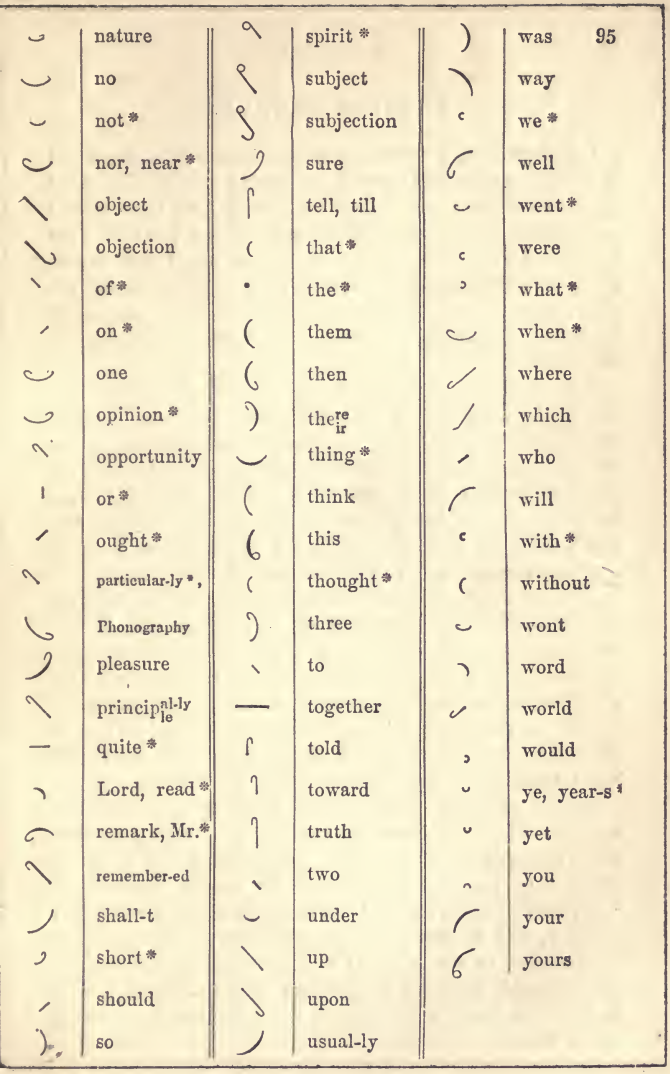
*Written above the line.

	thought *		Lord, read *		your
	them		word		yours
	there / ir		world		he
	then		me, my* him		VOWELS.
	this		men,* man		The,* a
	that,* without		remark, Mr.*		an, and
	so		more		all,* two, too
	establish ed / ment		important t / ce *		already *
	was		improve-ment		before
	is		might *		ought,* who
	as		immediate-ly *		of,* to
	first		mind *		or,* but
	shall-t		in, any,* no		on,* should
	sure		when * one		we *
	short *		opinion *		ye, year-s *
	usual-ly		nor, near *		you
	pleasure		not,* nature		with,* were
	will		under		what,* would
	well		went,* wont		beyond *
	alone		thing *		yet
	are		language		I *
	where		way		how

Logograms.

ARRANGED ALPHABETICALLY. (FOR THE WRITER.)

•	A	⊃	cannot *	—	good
⟋	above	⊂·	care	⊂	great
⊂	according-ly *	⊂	cared	⌒	have
⊃	account	⟋	child *	⟋	he
⟋	advantage	—	come	⌒	him
⊂	after	—	could	∧	how
⊃	again	⌉	dear	∨	I *
⟍	all *	⌊	differ$^{ent}_{ence}$	⌒	immediate-ly *
⌒	alone	⊂—	difficult-y	⌒	important$^{t}_{ce}$ *
ı	already *	⌊	do	⌒	improve-ment
•	an	⌋	done	⌒	in, any *
•	and	)	establish$^{ed}_{ment}$	○	is *
⟋	any, in *	⌒	every	⌊	it
⟋	are	○	first	—	kingdom *
○	as	⌒	for	⌒	language
⟋	be	⌒	from	⌒	Lord, read *
⟋	been	⌒	full	⌒	man
ı	before	⊔	gave	⟋	member
○	beyond *	⟋	general-ly	⌒	men *
ı	but	⟋	gentleman	⌒	might *
⊂—	call *	⟋	gentlemen *	⌒	mind *
⊂	called *	—	give-n *	⌒	more
⊃	can	—	God *	⌒	my, me *



nature
no
not *
nor, near *
object
objection
of *
on *
one
opinion *
opportunity
or *
ought *
particular-ly *,
Phonography
pleasure
principal-le-ly
quite *
Lord, read *
remark, Mr. *
remember-ed
shall-t
short *
should
so
spirit *
subject
subjection
sure
tell, till
that *
the *
them
then
their-re
thing *
think
this
thought *
three
to
together
told
toward
truth
two
under
up
upon
usual-ly
was
way
we *
well
went *
were
what *
when *
where
which
who
will
with *
without
wont
word
world
would
ye, year-s *
yet
you
your
yours

FOREIGN SOUNDS.

147. It is often a convenience, sometimes a necessity, to use in speech and writing, words of foreign origin. Numerous words and phrases, chiefly from the French, have thus become incorporated with the English tongue. It has however been a too common practice to give to foreign words and names, a crude, idiomatic pronunciation, in accordance with the English use of letters. This is to be deprecated as tending to confusion, and making ignorance, not knowledge, the standard of practice.

148. *Route, tour, espionage, fracas*, etc., are frequently pronounced rɜt, tɜr, espɛɔnaj, frakas, etc., and it is to be regretted that Dr. Webster has lent his authority to the practice. By the French, and by educated Americans who are acquainted with the language whence these words are derived, they will always be pronounced rʊt, tʊr, espiɔnaʒ, frakq, etc. If the French possess a word for a thought or feeling for which we have no adequate expression, let us, if we feel the need, accept their word with which to enrich our own language; but to coin from a word already in use by millions of people, a new and mongrel sound, offensive alike to the native and educated ear, and to all ideas of good taste, is a practice which all, Phoneticians especially, should uniformly discourage.

149. For the representation of foreign sounds, and for a more exact representation of English than is provided by the twelve vowel scale, an extended scheme is here presented.

150. In ordinary Phonography there is no distinction made between the *e* in *merry*, and the *e* in *mercy;* between the *a* in *dame*, and that in *dare;* nor between the *a* in *at*, or the *a* in *calm*, and that in *ask*. By careful speakers, in this country and in England, these words are differently pronounced; and in Phonetic *printing* the three additional sounds here referred to ,are indicated by appropriate signs. Suitable marks should, therefore, be provided in Phonography, though it would be needless precision to insist upon their constant use in ordinary writing.

Extended Alphabet.

Long Vowels.

1	e		earth E. le F.
2	è		frère F. air E.
3	â		pate F.
4	ö		Göthe G.
5	eu		deux F.
6	u		rue F.

Short Vowels.

7	i		ici F.
8	é		été F.
9	a		patte F. ask E.
10	ö		Böcke G.
11	o		bonne F.
12	ü		Künste G.

Nasal Vowels.

13	in		fin
14	en		en danse
15	un		brun
16	on		bon

Dissyllabic Diphthongs.

17	ee-i		being
18	a-i		clayey
19	ah-i		
20	au-i		Caughey
21	o-i		owing
22	oo-i		Louis

Consonants.

23	ch		ich G. loch S.
24	gh		einig G.
25	ll		Llanelly W.
26	r		amor I.

27	o-e		owed

Abbreviations.

E		G		F	
I		S		W	

POSITIONS OF WORDS.

151. In the Corresponding Style of Phonography, one position only is recognized for full sized down strokes; and two positions, namely on and above the line, are used for horizontal, and half-sized characters, and for vowel signs. In the more advanced, or Reporting Style of Phonography, three positions are used for all characters; — the positions, as in the simple style of Phonography, being determined by the primary or accented vowel in the word. By this means the leading vowel in a large number of words may be indicated, without being inserted, and a speed in writing acquired which would otherwise be unattainable.

152. When single lined paper is used,— and when plain paper is used, an imaginary line is supposed to exist, on which the writing rests —, words occupying the first position are written above the line; words in the second position are written on the line; while those in the third position are written immediately below the line.

153. To secure greater legibility, paper ruled with double lines is employed by most reporters; the lines being about one eighth of an inch apart, with double that distance between the lines of writing. The advantages of double lined paper are, that it secures greater distinctness for words in the first position; it distinguishes between full and half-sized characters in the first position, and checks the tendency to write too large when reporting. When this description of paper is used, the following are the positions to be observed.

FOR FULL SIZED UPRIGHT, AND SLOPING CHARACTERS.

1st. position; through the upper line.
2nd. position; between the lines.
3rd. position; through the lower line.

FOR HORIZONTAL, HALF-SIZED CHARACTERS, AND VOWEL SIGNS.

1st. position; immediately below the upper line.
2nd. position; resting on the lower line.
3rd. position; immediately below the lower line.

Outlines of Words

OF FREQUENT OCCURRENCE, WHICH IT IS UNNECESSARY TO VOCALIZE.

Accordance
Also

Always
America

American
Article

Association
Beautiful

Being
Belong

Better
Between

Certainly
Birth

Collect
Consequence

Consequent
Concerned

Consist
Consistent

Convenience
Convenient

Correct
Corresponding

Country
Demonstrate

Distinction
Evident

Exercise
Exist



Existed
Existence

Finished
Following

Forget
Freedom

Frequent
Furnish

Fully
Gentle

Greater
Habit

Head
However

Indebted
Individual

Intellect
Intend

Intended
Jesus

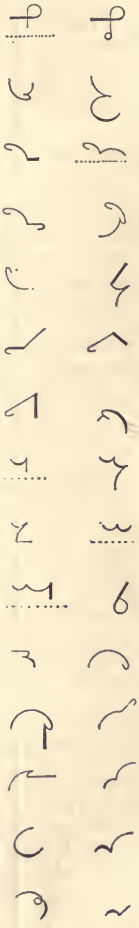
Kindred
Learn

Learned (adj.)
Learned (part.)

Likely
Little

Long
Middle

Misses
Moderate



Outlines of Words

OF FREQUENT OCCURRENCE, WHICH IT IS UNNECESSARY TO VOCALIZE.

Modern
Mrs.

Necessarily
Necessity

Needless
Nothing

Otherwise
Owing

Perhaps
Possessed

Prepare
Prepared

Property
Proportion

Purpose
Quality

Quantity
Rational

Render
Require

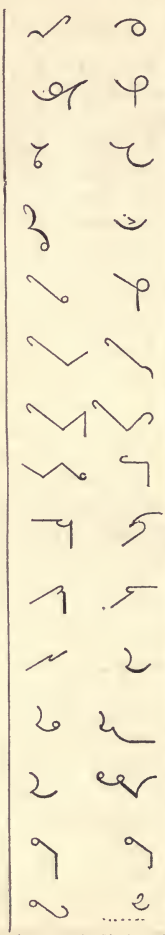
Reward
Saying

Science
Scientific

Seeing
Sensible

Separate
Separated

Separation
Shorthand



Simple
Situation

Social
Sometimes

Sorrow
Special

Splendid
State

Statement
Stead

Study
Success

Successful
Surrender

System
Treated

Tuition
Turn

Undertake
United States

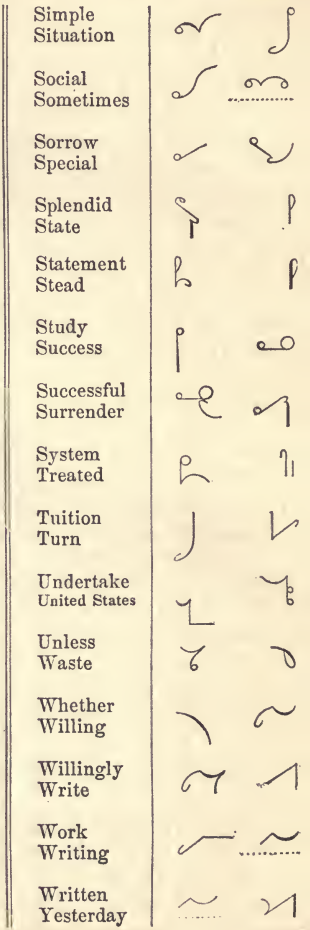
Unless
Waste

Whether
Willing

Willingly
Write

Work
Writing

Written
Yesterday



REPORTING STYLE OF PHONOGRAPHY.

154. The present work treats specially of the Corresponding Style of Phonography, and the simpler style of Reporting. For the study of reporting, as an art, the reader is referred to the *Reporter's Companion*, and the *Phrase Book*.

155. The exceeding brevity and legibility of the Reporting Style of Phonography is due to the observance of the following principles of abbreviation; —

1st. Writing words in one of three positions, by which the leading or primary vowel of a word may be indicated without being inserted.

2nd. The use of additional Logographs in each of the three positions, by which all the most frequently occurring words in the language are provided with brief signs. A list of the most useful of these reporting logographs, which the student should first employ, is given on page 104.

3rd. The use of Phraseography, that is, the joining of words, chiefly logographs, into phrases, without lifting the pen or pencil from the paper; — one of the most useful and beautiful features of the Reporting Style of Phonography. The phrases on pages **103,** will suggest many more.

Occasionally a prefix or affix may be joined to the other portion of the word, as ⌣ for *inter* or *intro*, or ⟍ for the affix *bility*, without any danger of illegibility.

4th. The use of contractions, or portions of long words, which are in most cases suggestive of the omitted portion. See list of Contractions on page 102.

5th. Writing words containing the same consonants, in different positions and by different outlines. See page 85.

6th. Omitting, yet in some way indicating, unimportant words.

The connective phrase *of the* is indicated by writing the words between which it occurs near to each other.

Of may be omitted in the following and similar phraseographs; *House* (of) *God*, *Act* (of) *Congress*, *Word* (of) *God*.

Contractions.

About
Acknowledge
Acknowledged

Afterward
Anything
Become

Capable
Capability
Disadvantage

Doctrine
Especially
Forward

Himself
Impossible
Inconsistent

Independent
Independence
Indiscriminate

Indispensible
Influence
Influenced

Influential
Information
Instruction

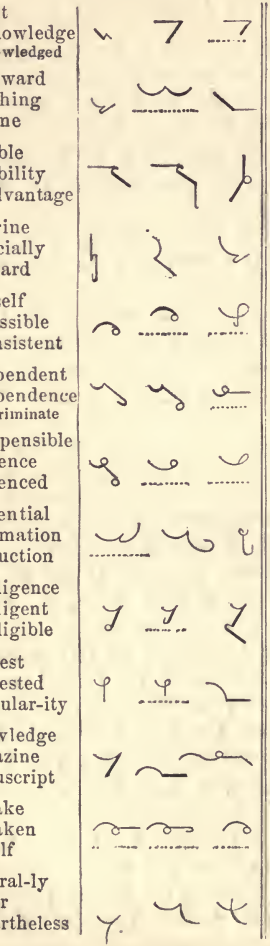
Intelligence
Intelligent
Intelligible

Interest
Interested
Irregular-ity

Knowledge
Magazine
Manuscript

Mistake
Mistaken
Myself

Natural-ly
Never
Nevertheless



New
Next
Notwithstanding

Now
Object
Only

Onward
Peculiar-ity
Phonetic Society

Phonographer
Phonographic
Practicab$^{\text{lity}}_{\text{le}}$

Probab$^{\text{le}}_{\text{lity}}$
Public-ation
Publish-ed

Regular-ity
Represent
Representation

Representative
Represented
Republic

Several
Something
Subject

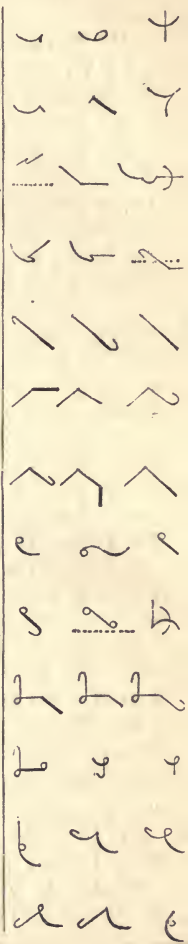
Subjection
Surprise
Tem. Society

Transcribe
Transcript
Transcription

Transgress
Understand
Understood

Whatsoever
Whenever
Whensoever

Wheresoever
Wherever
Whosoever



Phraseographs.

Are not
As far as

As good as
As great as

As it
As much as

As soon as
As well as

Could be
Could not

Did not
Do not

Has been
Has not

Have been
He has-is

He has been
His own

I am glad
I am not

I do
I do not

I have
I may not be

If it be
In order that

In order to
Is it

Is not
It is



It is impossible
It is not

It is said
It is the

It may be [well
It may be as

It must be
It shd have

Of course
Of his

On the contrary
Ought to be

Shd. have seen
That is

There are [a
There are sever

They are
This is

Those who are
To be

To do
We are

We are not
We have

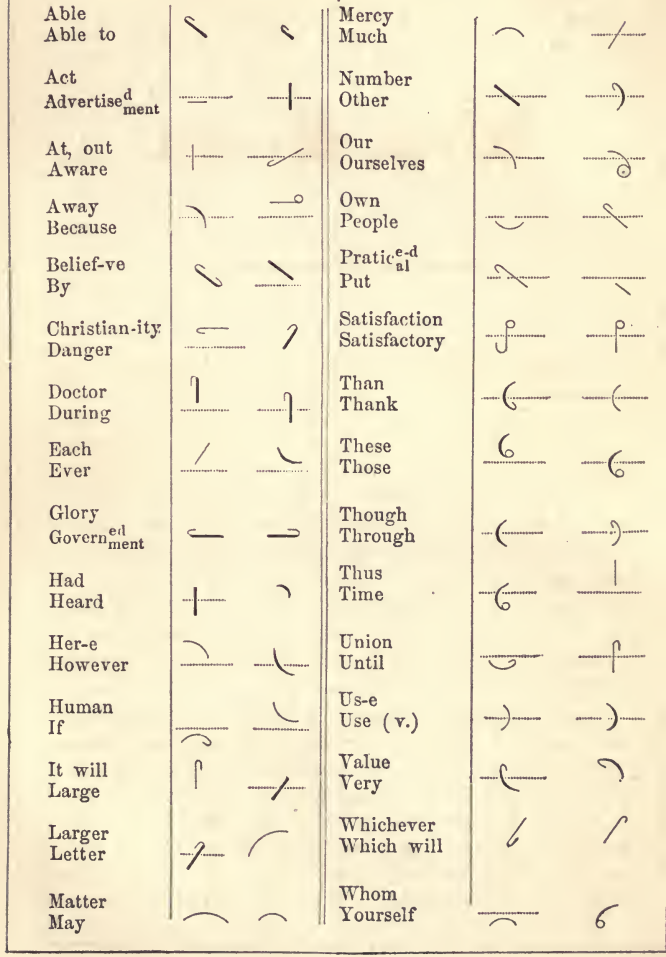
We will
Were not

With which the
You may

You will
You will not



Reporting Logographs.



Writing Exercises.

To obtain a practical acquaintance with Phonography, it is not sufficient that the explanations in this work be read, and the engraved exercises afterwards copied and re-copied many times; it is necessary that the student should write exercises from the common spelling, in order to test his familiarity with the sounds of words, and with the different parts of the system used in their Phonographic expression.

These exercises should be written in a Phonographic Copy-Book, made of ruled paper, occasionally with a pencil, at other times pen and ink. When lessons are received in class, a pencil is commonly used, while those exercises which are written at home, and which ought to be prepared with greater care, should be written with a pen.

It will be of great advantage to the student to write each combination or word in these exercises at least three or four times; first, as a test of his acquaintance with that principle of the system involved in its correct representation; secondly, to gain that familiarity with the signs which comes from repeatedly observing them, and to attain that ease in writing them, which results from knowing exactly *how* any letter or word should be written, without a moment's hesitation.

EXERCISE I.

Combination of Consonants.

(See Manual of Phonography. Par. 7 to 12.)

Write the following combinations of consonants. The letters that are joined by a hyphen are to be written without lifting the pen.

t-k t-m m-k n-k k-n m-n n-m n-n m-m p-k p-m ch-k ch-m ch-n m-l k-l n-l p-l t-l l-n f-m f-l l-t l-f l-p t-m-k t-m-n t-m-l m-l-n l-t-l l-t-m l-n-t.

In the following combinations the first letter should be written down to the line and the second below it.

p-t b-t t-p t-b f-t f-d v-t t-f ch-t ch-p p-ch f-ch f-r.

In the following combinations, the first consonant should be commenced sufficiently high above the line, to allow the descending letter to rest upon it.

k-t n-t m-t k-p n-p n-f n-v k-v k-f m-f m-v k-ch k-j n-ch m-ch k-t-k k-t-m k-t-n n-t-l k-t-l k-p-l n-p-l n-t-k k-ch-k.

EXERCISE II.

Combinations with the Circle S. (See par. 13 and 14.)

m-s n-s m-n-s n-m-s m-s-m n-s-n m-s-k k-s-m n-s-k k-s-n t-s t-m-s t-m-n-s p-m-s p-m-n-s p-l-s p-s-l p-s-n t-s-n n-s-t m-s-t p-s-k t-s-k f-s-n f-s-k p-s-t f-s-t t-s-t p-s-p ch-s-t ch-s-p p-s-ch s-t s-t-k s-p s-p-k s-p-l s-ch s-f s-m s-n s-m-t s-n-t s-n-f s-th s-ng s-m-n s-m-ng.

EXERCISE III.

Combinations with the Upward R. (See Par. 15 and 17.)

t-r p-r m-r f-r k-r ch-r r-t r-p r-k r-n r-f r-v r-ch

m-t-r m-r-t n-t-r r-n-t k-r-t t-r-k t-r-n s-n-t-r t-r-n-s m-r-n-s s-m-r-t p-s-r r-s-p t-s-r m-r-s-n t-m-s-r t-s-m-r m-s-r-t m-r-s-m r-n-s-t-r r-s-t-m p-r-s-n.

EXERCISE IV.

ON THE VOWELS. (SEE PAR. 18 TO 28.)

Write the six long vowels *after* the consonants, t, p, k, f, s, the downward r, m, n.

Write the six long vowels *before* t, p, k, f, s, the downward r, m, n.

Write the six long vowels after the letter l.— (See Par. 23.)

Write the six long vowels after the upward r.— (See Par. 15 and 23.)

Write the six long vowels before the downward r.

EXERCISE V.

WORDS CONTAINING LONG VOWELS. (SEE PAR. 18 TO 28.)

In writing the following exercise the student must pay no attention to the usual *spelling* of a word, but simply to its *sound*, when deliberately pronounced. Each word should be written several times.

Me, may, nay, no, gnaw, see, say, saw, so, tea, toe, too, day, do, though, they, the, eat, ought, oat, ease, owes, eve, aid, team, take, talk, meek, make, came, name, maim, mane, meal, mere, more, peer, pour, fame, peel, pail, pole, Paul, keel, coal, call, beat, bought, boat, bait, feed, fade, peach, beach, peep, shade, shape, shave, sheep, page, poach, beak, bake.

EXERCISE VI.

Simple Words. The Upward and Downward *R*.

(See Par. 15 and 23.)

In writing the following words, use the *upward* R.

Ray, row, (*v.*) rue, reap, rope, robe, wrought, wrote, road, rake, rate, rogue, reach, rage, mere, core.

The following words are most conveniently written with the *downward* R.

Ear, oar, arm, ark, ream, Rome, fear, four, form, sheer, share, shore.

Rules for determining when the upward and when the downward *l* and *r* should be used, are given in a subsequent lesson: they are immaterial at this stage of the learner's practice.

EXERCISE VII.

Words containing *A* before *R*.

In the utterance of careful speakers, a distinction is made between the *a* in *air*, *dare*, *etc.*, and that heard in *aim*, *dame*, *etc.* This difference may be indicated in Phonography, but as *a* before *r* is uniformly pronounced with a more open position of the organs of speech, than when it precedes any other consonant, it is not found necessary, in practical Phonography, to note the distinction. The following words should, therefore, be written with the second-place heavy dot.

Use the downward *r*. Air, fair, pair, dare, bare, share, chair, ne'er.

EXERCISE VIII.

Words commencing with *S*. (See Par. 35.)

Stay, stake, stakes, stalk, stalks, speak, spake, spoke,

steak, smoke, snake, snakes, seat, sought, soup, soap, seal, sale, soul, same, seem, seen, sane, soon, safe, save, sear, sore, seed, sowed, siege, sage.

EXERCISE IX.

PLACING VOWELS TO S OR Z. (SEE PAR. 36.)

When it is necessary to place a vowel to *s* or *z*, the stroke form must be used.

See, say, saw, sew, easy, ease, owes, ooze, zeal.

EXERCISE X.

WORDS CONTAINING SHORT VOWELS. (SEE PAR. 29 TO 33.)

1st. LIGHT DOT: Bit, mill, fill, pick, stick, rip, rib, bit, pill, bill, dip, tick, spill, pillow, billow, filly, pity, city, finny, giddy, Guinea.

2d. LIGHT DOT: Second place vowels are written, not after the first, but before the second consonant. Bell, get, pet, bet, peck, peg, deck, neck, dell, fed, bed, leg, red, beg, wreck, bellow, fellow, mellow, ferry, merry, perry, berry.

3d. LIGHT DOT: Third-place vowels are written *before* the *second* consonant. Rat, rag, tack, pack, back, bag, rack, lack, lag, nag, catch, match, valley, fallow, marrow, carry, tarry, parry, marry.

1st. LIGHT DASH: Log, got, rot, rob, rock, lock, knock, fog, loll, top, doll, nod, pot, folly, volley, Polly, body, rocket, morrow, foggy.

2d. LIGHT DASH: Rub, sun, some, rut, duck, cub, luck, tub, love, cuff, buck, buff, ruff, bud, lucky, sunny, funny, money, gully, ruddy, fusty.

3d. LIGHT DASH: Pull, full, foot, shook, book, rook, look, took, nook, pully, pullet, bully, bullet, fully.

EXERCISE XI.

WORDS CONTAINING THIRD-PLACE VOWELS. (SEE PAR. 33.)

Long Vowels.— Food, move, mood, moon, boom, pool, rood, calm, alms, palm, balm, room, (with downward r,) roof (with the upward r.)

Short Vowels.— Bat, patch, batch, latch, match, rat, bag, lag, foot, bull, rook, soot, took, nook.

EXERCISE XII.

DIPHTHONGS. (SEE PAR. 39 AND 43.)

I.— Time, tire, mire, timely, pile, bile, mile, ripe, knife, nice, mice, snipe, smile, spike, stile, sign, sire, pike, fire, dire.

OI.— Toy, boy, joy, boil, foil, coil, noise, noisy, spoil, toil.

OW.— Bow, vow, cow, row, thou, sow, out, our, owl, mouth.

U.— Few, view, knew, mew, use, (n.) use, (verb) youth, youth's, youths, pure.

WI.— Wide, wife, wives, wire, wine, quite, twice, twine, wipe, wiles.

EXERCISE XIII.

W AND Y COMPOUND VOWELS. (SEE PAR. 41 AND 42.)

Write the signs for the long *we*, *wa*, *wah*, *etc.* before the letter *t*.

Write the signs for the short *wi, we, wa, etc.*, before the letter *t.*

Write the signs for the long *ye, ya, yah, etc.*, before the letter *t.*

Write the signs for the short *yi, ye, ya, etc.*, before the letter *t.*

Weed, wait, weave, weep, wave, sweet, Swede, sweep, walk, wove, woke, wore, swore, quote, squeal, squall, square, wit, wet, twig, quip, squib, wag, watch, wash, worm, year, years, yawn, yet, young, yellow, Yankee.

EXERCISE XIV.

DOUBLE CONSONANTS. (SEE PAR. 44 TO 53.)

Tree, try, tray, true, Troy, dream, tribe, trip, trap, trick, trim, track, tram, dram, brag, broke, pray, prow, preach, prime, pride, price, prize, brew, break, brace, brought, brick, claim, clear, clime, Clyde, glide, clip, clap, creep, crape, greet, grape, growth, grot, grotto, creed, Creole, crude, crisp, grasp, keeper, caper, copper, pewter, bitter, metre, mitre, fighter, feeder, nitre, paper, pauper, pepper, reaper, river, rover, lever, lover, cover, weaver, waver, wafer, clover, cleaver, clever, legal, regal, uncle, ankle, anger, angry, table, stable, stubble, title, tattle, piper, riper, rocker, raker.

EXERCISE XV.

STR SERIES OF CONSONANTS. (SEE PAR. 54 TO 60.)

Straw, strew, stray, strip, strike, struck, spray, spread, string, spring, strong, sprung, sprang, scrape, scribe, scrip, scrap, scrawl, sprout, scratch, screech.

For the following words, see Par. 56. Destroy, prosper, express, expressive, extreme, extra, exclaim, exclude.

For the following words, see Par. 58. Describe, disgrace, disagree, descry, disagreeable, disgraceful.

For the following words, see Par. 60. Setter, satyr, suitor, sweeter, cider, supper, sober, sapper, sabre, settle, saddle, supple, sickle, cycle, civil, sooner.

EXERCISE XVI.

INITIAL W HOOK. (SEE PAR. 61 TO 63.)

Wane, Wednesday, winter, windy, window, wintry, wealth, wealthy, Walter, work, worth, worthy, worthless, worker, welfare.

EXERCISE XVII.

THE ASPIRATE. (SEE PAR. 64 TO 66.)

Use the *stroke aspirate* in writing the following words.

Hay, Hayes, Hugh, hues, hassock, hedge, hatch, hasten, hasty, hang, hung, hack, hook, hood, heavy, haughty, Hague, haven, hoop, Hooper, hater, honey, Hannah, hush, hero, hearty, hollow, holy.

In the following words the *dot aspirate* should be used. (See Par. 65.)

Here, hair, her, home, homely, hope, happy, happily, hit, hip, him, hem, ham, hide, heaven, white, whet, whip, whitlow, whetstone.

In the following words the *tick h* is prefixed to the *stroke w*. (See Par. 65.)

Whey, whiz, whisper, whipper, whistle, whistler, whisker, whack, whacks, whittle.

The following, to be correctly expressed, require the initial *w hook* to be thickened. In rapid writing this precision may usually be dispensed with, without danger of illegibility.

Wheel, whale, whales, Wheeling, whelp, whereat, whereas, whim, whims, whimsical, Wharton, whimper, wherry.

EXERCISE XVIII.

Final N Hook. (See Par. 67 to 70.)

Tune, town, down, pain, bone, pan, pen, boon, brown, keen, cane, coin, clean, train, drain, drawn, drown, sprain, strain, strewn, mourn, turn, darn, line, lane, lawn, mine, nine, mean, known, noon, shown, shine, remain, Roman, heaven, even, raven, ravine, riven, leaven, driven, proven, craven, outline, pollen.

For the following words, see Par. 68. Towns, downs, bones, pains, queens, coins, brains, tones, trains, mourns, turns.

For the following words, see Par. 69. Mines, nouns, fines, vines, moans, Romans, griffins, refines, ravines.

For the following words, see Par. 70. Tenses, dances, glances, quinces, pounces, bounces, expenses.

The *n hook* is used to great advantage in the middle of such words as render, hinder, surrender, convenience, finance, furnish, excellency, vanish, Conway, finish, frequency.

EXERCISE XIX.

Stroke N. (See Par. 71.)

Money, rainy, pony, bony, downy, tiny, Dinah, funny, Fanny.

For the following words, see Par. 71. Leon, lion, Bowens, peans.

EXERCISE XX.

Final *F* and *V* Hook. (See Par. 72.)

Tough, doff, cough, cuff, strife, proof, brief, bluff, grief, gruff, cleff, cliff, reef, rough, skiff, huff, prefix, rebuff, reproof.

In the following examples the hook may be thickened; but if it is not, mistakes will rarely, if ever, occur.

Strive, drive, drove, dove, crave, strove, deserve, observe, prove, brave, grieve, groove, cleave, rave, rove, achieve, heave, hive.

Final Tion Hook. (See Par. 73 and 74.)

EXERCISE XXI.

Motion, notion, notions, nation, nations, mission, missions, mention, termination, attention, fashion, vision, revision.

In the following words turn the hook to the *right*, and *above* the *k*.

Edition, addition, petition, rendition, passion, option, oppression, operation, deception, probation, selection, secretion, creation.

In the following words turn the hook to the *left*, and *below* the *k*.

Exception, section, suction, attraction, direction, inspection, fiction, affection, reduction, station, retraction.

EXERCISE XXII.

Logograms. (See Page 64.)

Write the Phonographic signs for the following Logograms. Fill a line with each sign, after writing the long-hand word at the beginning.

The, and, of, to, a, that, is, it, for, you, be, as, are, have, which, him, will, think, when, there, was, do, well.

EXERCISE XXIII.

Simple Sentences.

Set a time for each duty, and do it at the right time. Do as you wish others to do to you. When you feel angry, it is well to think long ere you speak. Try to do that which is right, and avoid that which is wrong. There is a time for play, and there is a time for work; a time to think, and a time to talk; a time to speak, and a time to keep silence. When you speak, think to whom you speak, of whom you speak, and say only that which you know to be just and right. That which you sow to day, you will at some future time reap. That which you have to do, try to do well. Time and tide will stay for none. If we sin, it is well we suffer; it is this which teaches us to do the right and leave the wrong. Scorn to do a mean action. If our souls are at ease we may smile at trouble. Show me a liar and I will show you a thief. You are rich if you think you have enough. Few people are out of the reach of slander.

EXERCISE XXIV.

Vowel Logographs. (See Page 66.)

Write the Phonographic signs for the following Logograms. Fill a line with each sign, after writing the long-hand word at the beginning.

All, two, already, before, ought, who, of, or, to, but, on, should, the, a, and, I, how, why, while.

EXERCISE XXV.

Sentences containing Vowel Logographs.

I wish you to write all that I have read to you. While you stay there you should try to learn all that has taken place. Those who take most pains will be likely to succeed best. I should have seen you there to day, but I was unable to go. You or I should have seen to it before this time. Had we known your wish we would have allowed it to be taken away. I think they ought to pay you while you remain at their house. We hope to be able to leave on the day you name. Why do you wish to go by the early train? I should like to know why you wish to leave us before Monday. You ought to have brought enough paper to write a long letter on. He has already taken us to two of the best stores in the city, but we saw nothing to suit us. You ought to have seen to this on the day you came; we should then have known how to advise you. None deserve to succeed but those who try. You should speak only of that which you know to be true. He who hopes for the prize should labor to obtain it.

EXERCISE XXVI.

W and *Y* Logographs. (See Page 68.)

Write the Phonographic signs for the following Logograms. Fill a line with each sign, after writing the longhand word at the beginning.

We, with, were, what, would, ye, yet, beyond, you, way, your, well, where, when, one.

EXERCISE XXVII.

Sentences containing *W* and *Y* Logographs. (See Page 68.)

We wish to know what you would have us do with it.

No one yet knows when we think of leaving your city. This way is as easy as the other, and one would think it would be the way you would prefer. We wish to know your address, for we mean to pay you a visit when we know where you live. We were with you early in the spring, but when summer came we were all at the sea-side. The price he asks is much beyond what he would be disposed to take. I wish you would stay and dine with us when next you are in town. What would you have seen of it had no one shown you? We were all there when the news of your success came. His expenses are much beyond what they ought to be. When his affairs are brought to a close where will his credit be? What were his reasons for such a course he has yet to explain. I wish to know what will be the price of the book, and when it will be ready. I have yet to learn that what he knows of it will be of any use to us.

EXERCISE XXVIII.

The Stroke *W* and *Y*. (See Page 68.)

Write the following words with the stroke *w* and *y*.

Woe, woes, ways, away, awake, awoke, aware, wise, wiser, sway, swoon, weasel, whistle, Wesley, willow, whisk, yeas.

EXERCISE XXIX.

Single Consonant Logographs. (See Page 70.)

Write the Phonographic signs for the following Logograms. Fill a line with each sign, after writing the long-hand word at the beginning.

Up, be, it, do, which, advantage, kingdom, come, for,

have, think, them, so, was, shall, usual, will, are, me, my, him, in, no, thing, language, way, your.

EXERCISE XXX.

SENTENCES CONTAINING SINGLE CONSONANT LOGOGRAPHS.

You shall have them if they will be of any advantage to you. I think we shall see them if they come to town on their usual monthly visit. You have given me much trouble with your many fancies. It was of no use that we sent him your address, for he was unable to read it. That which you have to do, try to do well. I shall give you all the advantage that may come of the change. I think if we do the thing well, it will succeed. Do one thing at a time, and that one thing well. His language and his manners prove him to be a man of education. You shall be at liberty to claim all the advantage that comes of the transaction. These things are usually of less advantage than we are prone to imagine them. It was your duty to make me aware that what he said was wrong, for it will give us all much trouble.

EXERCISE XXXI.

THE HALVING PRINCIPLE. (SEE PAR. 90.)

The following words terminate with a light consonant.

Pack, packed, knock, knocked, rap, rapped, talk, talked, tack, tacked, black, blacked, creep, crept, grope, groped, group, grouped, drip, dripped, trap, trapped, spike, spiked, strip, stripped, smoke, smoked, snap, snapped, stretch, stretched, strap, strapped.

Part, smart, port, strict, intact, expect, inspect, induct, unpacked, act, ached, apt, art, east, sent.

The following examples terminate with a heavy consonant.

Rob, robbed, live, lived, love, loved, rove, roved, beg, begged, drag, dragged, page, paged, cage, caged, scrub, scrubbed, relieve, relieved, move, moved, remove, removed.

Eased, used, old, end, hand, send, sound, saved, sold, sealed, soared, seemed.

(See Par. 92.)

Meet, might, fight, night, let, foot, read, need, mode, treat, trot, prate, sprite, fright, flight, flat, fruit, clot, dread, bread, glad, glide, slate, slight, smite.

(See Par. 93.)

Pelt, belt, melt, felt, quilt, colt, smelt, failed, filed, fold, untold, toiled, boiled, bailed, mould, mailed, mild, nailed.

EXERCISE XXXII.

Halving Principle. (See Par. 94 and 95.)

People, peopled, measure, measured, labor, labored, treasure, treasured, title, titled, slaughter, slaughtered, favor, favored, feather, feathered, fetter, fettered, stable, stabled, struggle, struggled, honor, honored, humor, humored.

Remain, remained, abstain, abstained, refine, refined, regain, regained, find, found, land, lent, learnt, mind, mound, rent, cautioned, stationed.

Doffed, cuffed, coughed, drift, stuffed, craft, graft, cleft.

Proved, approved, craved, grieved, braved, dived, grooved, starved, engraved, observed, deserved, preserved.

(See Par. 98.)

Acted, fitted, repeated, scented, noted, lifted, sifted, refitted, lighted, righted, slighted, hated, hinted, hunted, parted, started.

Ended, mended, sanded, founded, rounded, pounded, faded.

In the following and similar words, the *ted* and *ded* are disjoined.

Treated, doubted, dated, situated, dreaded, imitated, instituted, radiated, awaited, freighted.

(See Par. 98.)

Doubt, editor, beautiful, doubtful, invite, better, beautify, habit, rapid, signified, satisfied.

Written in full. (See Par. 98.)

Effect, affect, fact, kicked, locked, leaked, looked, evoked, locate, dialect, afflict, select.

EXERCISE XXXIII.

Loops for St and Str. (See Par. 99 to 102.)

St: Feast, faced, toast, taste, tossed, post, roast, fast, last, rust, must, best, steam, stem, stake, stock, steer, store, star, stop, stuff, staff, storm, contrast, context, compressed, danced, pranced, bounced, trounced, canst, against.

Str: Feaster, master, muster, pester, boaster, monster, minister, poster, punster, spinster, teamster.

Sts: Posts, feasts, boasts, beasts, mists, texts, nests, toasts, dusters, punsters, spinsters, monsters.

(See Par. 100.)

Justify, justified, investigation, investigated, testify, distinct, distinction, artistic, statistics.

EXERCISE XXXIV.

Final Hook for S-tion. (See Par. 103 to 106.)

Position, possession, decision, opposition, accession, acquisition, precision, persuasion, procession, disposition, physician, dispensation, transition, condensation, compensation, possessions, positions, transitions, condensations, dispensations.

EXERCISE XXXV.

DOUBLE LENGTH CURVES. (SEE PAR. 107.)

Father, neither, another, mother, rather, further, thither, weather, feather, smother, smoother.

EXERCISE XXXVI.

FINAL HOOK LOGOGRAPHS. (SEE PAGE 76.)

Write the Phonographic signs for the following Logograms. Fill a line with each sign, after writing the long-hand word at the beginning.

Upon, been, done, general *or* generally, can, again, Phonography, then, alone, men, man, opinion.

Above, objection, object, subjective, subject, whatever, differ, different *or* difference, gave.

EXERCISE XXXVII.

SENTENCES CONTAINING THE FINAL HOOK LOGOGRAPHS.

It has been our opinion that he has generally been successful in what he has attempted. I can have no objection to what has been done. I have written to ask his opinion, and he assures me he can do better work by this contrivance than by any other. He is of opinion that Phonography can accomplish all that has been promised. It has been generally believed that nothing whatever can be done without first removing the tax upon the people's bread. What was to be done should have been done quickly. He alone stated his objection; but it is generally admitted that his opinion will be found correct. He has again taken to his vicious ways; all that we gave him has had no effect upon him. I have done less than I intended; with your permission, I will try again. He alone is of opinion that what has

been done is satisfactory to all concerned. Each man entertained a different opinion, but all gave effect to their opinion by a general vote.

EXERCISE XXXVIII.

L AND *R* HOOK LOGOGRAPHS. (SEE PAGE 78.)

Write the Phonographic signs for the following Logograms. Fill a line with each sign, after writing the long-hand word at the beginning.

Principle, principal *or* principally, remember *or* member, able, tell *or* till, truth, dear, call, difficult *or* difficulty, care, full, from, every, three, their *or* there, sure, pleasure, Mr. *or* remark, more, near *or* nor.

EXERCISE XXXIX.

SENTENCES CONTAINING THE *L* AND *R* HOOK LOGOGRAPHS.

Be sure you tell the truth on every occasion; it will give me pleasure and save you from difficulty and disgrace. We all remember the care with which he prepared his plans, the difficulties he overcame, the opposition he encountered from his friends, and the full measure of success with which he was rewarded. When we act from principle, our convictions are too dear to be yielded to temporizing. Neither he nor I can be sure that we shall be able to call, till we have first had the pleasure of seeing you at the Falls. There are pleasures attached to every duty, while cares, troubles, and difficulties result from every neglect. The General surprised us this morning; his principal reason, I imagine, was to see if the sentries were honest and able men. His remark was intended to impress every person with the necessity for care and caution. I am sure he has full confidence in

the truth of your statement and the honor of your character. The more energy we apply, the less formidable does the difficulty appear. The difficulty arose from their neglect of the three most important principles, which ought to have been apparent to every person present. From the full investigation that has been made, I am more than ever convinced of the truth of the remark. Till I am able to call there neither you nor I can be certain of the result.

EXERCISE XL.

VOCALIZING DOUBLE CONSONANTS. (SEE PAR. 111 TO 115.)

Course, curse, Coleman, cultivated, beautiful, dark, Turkey, curved, darkness, garment, Charles, parcel, paragraph, parley, north,torment, dormouse, culture, corruption, collect, correct, corrected, collected, corner, murmur, record.

EXERCISE XLI.

HALF-LENGTH LOGOGRAPHS. (SEE PAGE 80.)

Write the Phonographic signs for the following Logograms. Fill a line with each sign, after writing the long-hand word at the beginning.

Particular-ly, opportunity, spirit, told, toward, child, gentlemen, gentleman, quite, could, called, according-ly, cared, cannot, account, God, good, great, after, thought, that, without, establish-ment, short, Lord *or* read, word, immediately, made, might, mind, not, nature, went, wont, under, world.

EXERCISE XLII.

SENTENCES CONTAINING HALF-LENGTH LOGOGRAPHS.

I shall have an opportunity to do him good service, if he

does not reject my application. I have called on that gentleman, but he is not inclined to regard my request with great favor. He cannot undertake this immediately, for he is under an engagement to establish an agency which will take his goods to all parts of the world. After you left I thought more of the nature of our misunderstanding, and I am bound to offer that apology which one gentleman has a right to expect from another. It is not his intention to return immediately; accordingly, I have not thought it worth while to attend to the arrangement which he wished made previous to his return. I am particularly interested in his account of the great hardships he endured in his late voyage. He has given us his word that immediately the emigrants land, they shall be provided with the necessary means for their journey westward. Could you not have told the child that without obedience he could not be loved? I give you my word that all I said was intended in a spirit of kindness; if he does not think so he has certainly misunderstood my intentions. I went immediately after he called, and though his visit was short, it was quite long enough to let us see that he could act in the spirit of a gentleman.

EXERCISE XLIII.

PREFIXES. (SEE PAGES 82 AND 83.)

Contain, contrive, construe, constrain, compose, comply, complain, complex, conform, condition, comprise, compress, conduce. Discontent, inconvenient, inconsiderable, decompose, recommend, reconcile, recognise, irreconcilable. Countermine, contradict, contribution, controversy. Circumspect, circumstances, circumscribe. Selfish, self-esteem. Instrument, instruct, inscribe, inscription. Introduction, interfere, enterprise, interview. Magnificent, magnifying, magnitude.

EXERCISE XLIV.

AFFIXES. (SEE PAGES 82 AND 83.)

Vainly, beastly, constantly, faintly, kindly. Stability, sensibility, popularity, peculiarity, prosperity. Myself, thyself, themselves, ourselves. Friendship, relationship, lordship.

In writing the following words the dot *ing* is used.

Trying, doing, paying, buying, leaping, sleeping, striking, rapping, speaking, taking, reaching, raging, robbing, ducking, moving, learning, training, cleaning, cleansing, evening, dancing, turning, concerning, considering, constraining.

In the following words write the tick for *ings*.

Prancings, engravings, cravings, cleansings, joinings.

Write the following words with the consonant sign ◡ for the termination *ing*.

Pleasing, placing, tracing, praising, blessing, dressing, chasing, choosing, kissing, creasing, crossing, gazing, racing, rising, housing, perusing, composing, facing, meaning, commencing, annoying, trifling; writing, lying, feeling, bowling, ruling, framing, striving, driving, stiffening, drifting, stuffing, proving, printing, blessings, crossings, tracings, musings.

Write the consonant ◡ *ing* in the following words.

Bring, being, spring, fling, tongue, string, stung, strong, sting, long, ring, wrong, fang, bang, sing, song, prong, cling, clang.

EXERCISE XLV.

ON THE BEST METHOD OF WRITING *L* AND *R*.

Par. 129. Like, look, lucky, likely, lamb, limit, lament, lamented, lamp. Alike, element, alum, alack.

Par. 130. Fail, file, vile, avowal, reel, rule, ruling. Folly, fully, follow, valley, really, rally, meal, mile, peal, pole, tool, tallow, trial.

Par. 131. Ear, air, our, sour, sore, sear, arm, ark, army, armed, arrogance, early, hourly, error. Earth, arch, arched, serve, served, aright, artist.

Par. 131. Rome, remain, remained, Roman, room, remote, remit, resumed, remiss.

Par. 132. Poor, door, tear, attire, attired, appear, appeared, fair, far, bear, pair, power, flower.

Par. 132. Terror, barrier, superior, inferior.

EXERCISE XLVI.

ON IMPROVEMENT. (SEE TABLE OF LOGOGRAPHS.)

The following ingenious exercise, originally written for an early edition of Phonography, by the Rev. John Hope, an English clergyman, is composed entirely of Logograms, and comprises, with a trifling exception, all that are used in the Corresponding Style. It should be practiced till every word can be written without hesitation. It may afterwards be written from dictation, until the student can write it with considerable speed, those words being now *joined* that are connected by hyphens.

Establishments for-the-improvement of-the mind, and-for knowledge* in-general, are important things in-a kingdom; and-the more so where-it-is usual with-them to acknowledge* good principles. A Phonographic establishment in particular is-an immediate advantage to-every gentleman who-is-a member of-it and-to all. According to general opinion, Phonography is-a subject we should all-have pleasure in; without-it, language is-not quite what-it-should-be; — a-remark in-which-there-is great-truth, and-to-which there-can-be no objection. Again, every-one who-has thoughts which-are-dear to-him, or important for-the world to read, is called-upon to-care for-them and-improve-them to-the full, when

* See Contractions, Page 103.

he-has opportunity. How, or on what principles can we-be good without-improvement? Remember, that-every-thing is-an object of-importance that comes under-it; and-beyond all, that-the-sure-word of-the-Lord-God was given for-improvement. Should there-be difficulties in-the-way of-your-improvement, and-the subjection of-your nature to God's will, then I-call-upon you, while you-can improve, to-do-so. After what-I-have-told-you, are-there yet objections to-it? Were there, an-account of-them would already have-been given. Great and-good things cannot come-together without-improvement. But-should I-be-told-that it might-have-been-so; from what I know of-the nature of man, and-the general spirit of all, I tell-you-the truth is as I-have given it, nor can-you object to-it. Above all, from-the opinion I before gave, there cannot-be any difference whatever on-this subject. In short, gentlemen, you ought-to establish it as-your first principle, that-you-will-not-give up; but-as you have opportunity, do all-that can-be-done towards improvement in-every-thing in-this-world; and-should it-be-done well, you-will give-pleasure not to me alone, but-to all-men.

EXERCISE XLVII.

PHRASEOGRAPHY. (SEE PAGE 103.)

One of the most beautiful, as it is one of the most useful features of the Phonographic System, is its capability of uniting words into phrases. The saving thus effected to the writer, is greater than appears at first sight, and, happily, it is accomplished not only without sacrificing legibility, but with a positive gain in that respect. Each of the following phrases — consisting almost exclusively of Logograms — is to be written without lifting the pen or pencil. The general rule observed in writing phrases is, for the first Logograph to occupy its usual position, and for the remain-

ing words in the phrase to accomodate themselves to the position of the first. This principle is very fully elaborated in the Phrase Book.

You-will you-will-have, you-will-be, you-will-be-sure, you-will-do, you-will-find, you-will-not, (*will not* is represented in the Reporting Style thus ⌒) you-will-not-be, you-will-not-have, you-may, you-may-have, you-may-be, you-may-do, you-must, (when a word follows *must* in Phraseography, the loop becomes a circle,) you-must-have, you-must-be, you-must-not, you-must-not-be, you-can, you-can-be, you-can-have, you-are, you-should, (*should* must be struck upward,) you-should-be, you-should-have, you-should-not, you-should-not-be.

It-is, it-is-not, it-may-have, it-may-have-been, it-must, it-must-be, it-was, it-was-not, it-should-be, it-should-not, it-should-not-be, it-can, it-can-be, it-could-not-be, it-would, it-would-be, it-would-not-be, it-would-not-have, it-would-not-have-been, it-has-been, (write the circle *S* on the left hand side,) it-has-been-done.

We-have, we-have-done, we-have-been, we-have-not, we-have-not-done, we-have-not-been, we-shall, we-shall-have, we-were, we-do, we-think, we-think-that.

When *I* is joined to phrases, only one half of the vowel character is written, the downward or upward stroke, as is most convenient. In the following phrases write the upstroke.

I-have, I-have-not, I-have-been, I-have-done, I-have-not-been, I-have-no-doubt, I-have-seen, I-have-known, I-have-said, I-think, I-think-you-will, I-think-it-is, I-shall, I-shall-be, I-shall-have, I-shall-not-have, I-find, I-fear, I-fear-you-will, I-fear-you-will-have, I-need-not.

In the following, write the down-stroke. I-am, I-must I-must-be, I-must-have, I-must-not, I-must-not-be, I-must-not-have, I-am-glad, I-am-sorry, I-am-sure, I-am-very-glad, I-will, I-will-try, I-will-have, I-will-not, I-will-not-have, I-will-not-be.

To-be, to-do, to-have, to-have-been, to-have-done, to-think, to-make, to-some, to-some-extent, to-him, to-that-which-is.

Write *who* downward. Who-have, who-do, who-have-not, who-have-seen, who-have-not-seen, who-are, who-are-not, (*are not* in these cases is written thus ⌒) who-can, who-are-not, who-can-be, who-can-do.

EXERCISE XLVIII.

The Joined The. (See Par. 139.)

The frequently occurring word *the*, may be joined to any consonant or vowel sign by elongating the dot into a short tick or stroke, written upward or downward, as is most convenient, forming an acute angle to the stroke with which it is connected.

In-the, when-the, for-the, that-the, which-the, in-which-the, have-the, of-the, with-the, from-the, are-the, that-which-the, for-which-the, under-the, be-the, upon-the, then-the, it-is-the, that-is-the, is-the, as-the, thus-the, on-the, should-not-the, should-have-the, in-the-way, between-the, seen-the, sent-the, send-the, into-the, I-have-seen-the, I-have-sent-the, I-have-not-the, I-have-not-seen-the, all-the, to-the, should-the (strike *should* upward.)

EXERCISE XLIX.

The Joined And. (See Par. 140.)

In the Reporting Style of Phonography *a*, *an*, or *and* may be prefixed or affixed to any word, by elongating the dot into a short tick or stroke, written in an upward or horizontal direction. The frequently recurring phrase *and the* is represented thus ⌐.

And-it, and-that, and-for, and-have, and-when, and-there, and-then-the, and-this, and-it, and-that-is, and-that-is-the, when-a, for-a, that-a, and-for-a, and-it-is-not, and-when-a, and-that-a, and-in-a, and-in-the, and-do-you, and-that-which-

is, such-a, it-was-a, send-a, it-is-a, this-is-a, that-is-a, and-your, and-yours, is-a, as-a, and-is, and-as, of-a all-a, all-a-man, to-a.

EXERCISE L.

PHRASEOGRAPHY. (SEE PAGE 104.)

In the following and similar phrases the sign for *a, an* or *and* will accommodate itself to the position of the word,— whether occupying the first, second, or third position,— to which it is joined.

And-if, and-though, and-though-the, and-each, and-had, and-had-the, at-a, and-at-a, and-at-the, by-the, and-if-a, and-if-the, and-if-this, and-if-that-is, and-if-that-is-the, value-a, value-a-man, value-the, value-the-most, use-a, use-the, use-the-best, and-through-a, and-though-the, and-though-the-way, and-thank-you, we-thank-you, I-thank-you, we-think-the-man, and-much, and-much-as-the, and-during, and-during-the, and-thus, and-thus-the, until-the, until-the-time, through-the, and-though-a, if-we, and-if-we, in-each, and-in-each, and-with-those, and-with-these.

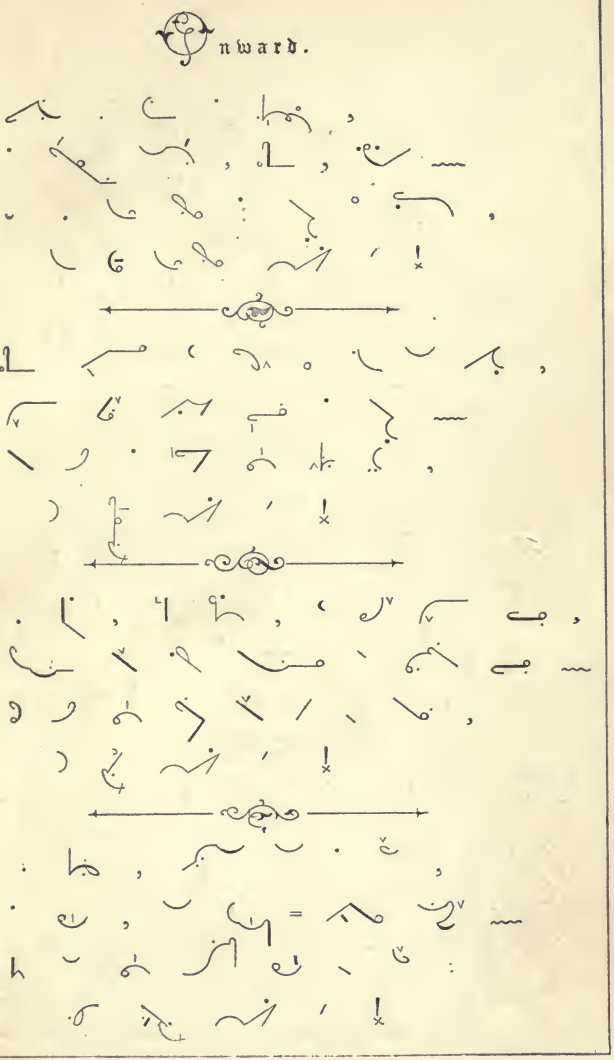
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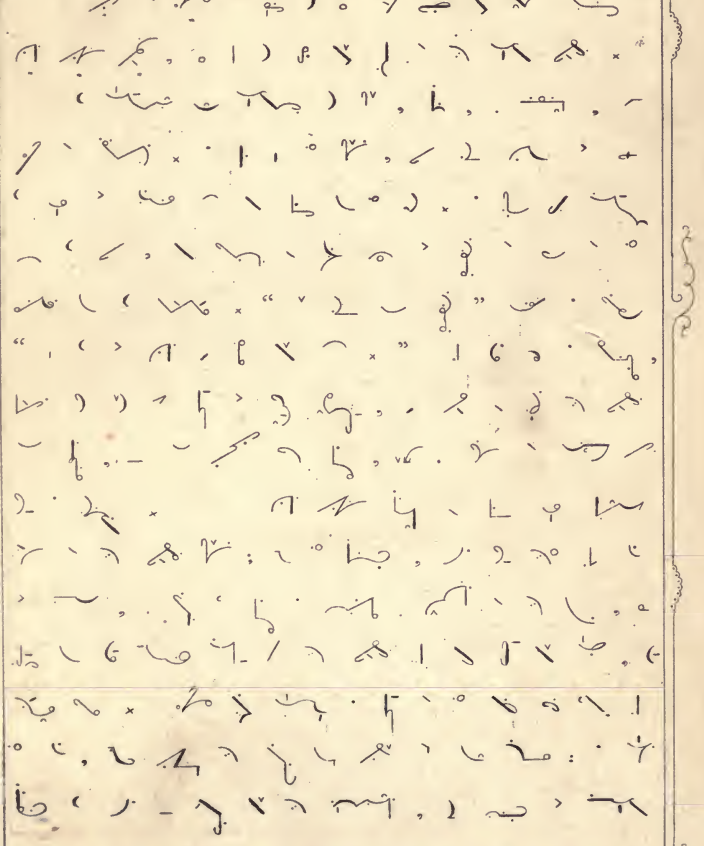
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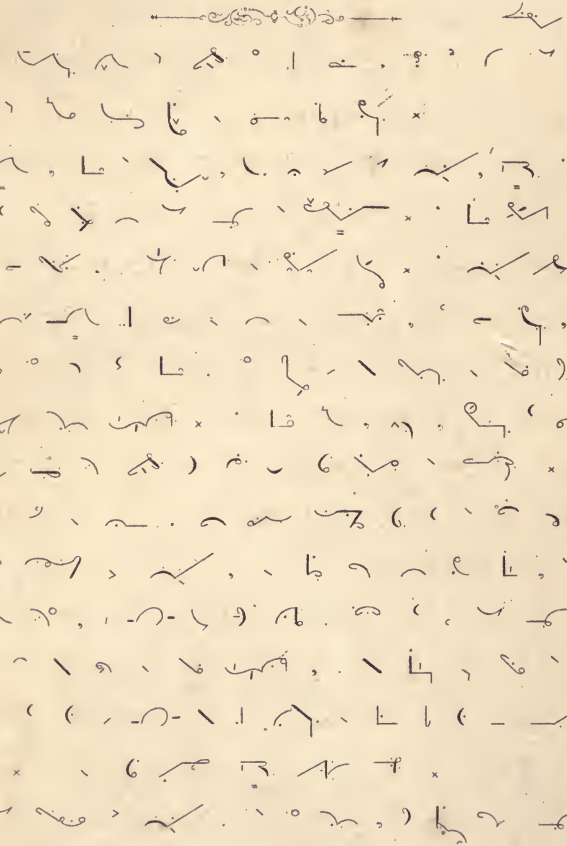

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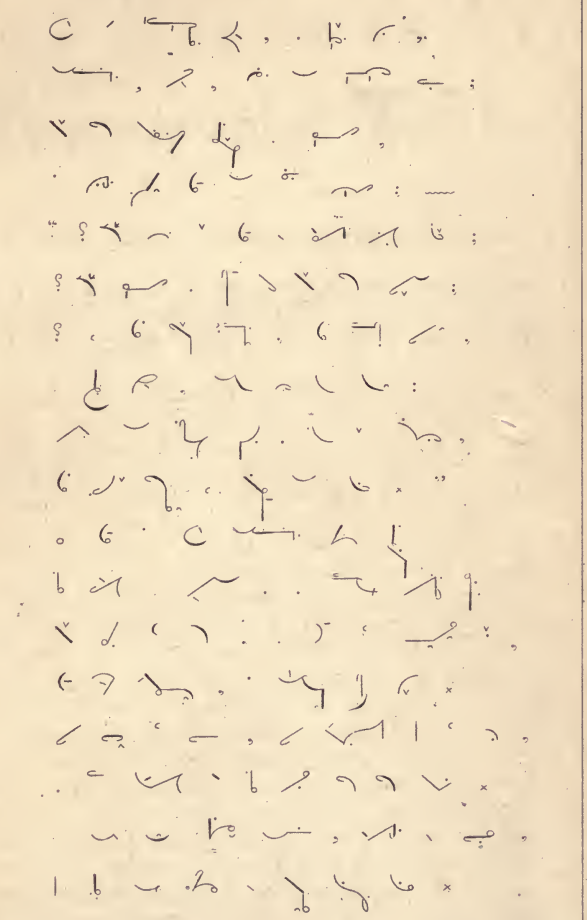


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